

JAMES ELIOT • STEPHAN ELLIOTT • BOB TAYLOR • HOWARD HAWKS • LEO RUGGERO 59-62

cine*ma*

NUMBER 321
NOVEMBER 1992

New Wave
Japanese
Cinema

From Priscilla
to Wood Wood

L A

CONFIDENTIAL'S

Demon Dogs

HENRY

Henry



The powerful Henry MII offers simultaneous working with eight independently switchable workspaces. The double Henry MII is the six workspace double workspace. The off-white Henry MII, with four headphones, gives Henry power at an entry level price.

Henry MII and VI can be upgraded, keeping performance of the leading edge, to recover return on investment. And now the stunning new DPS™ user interface system adds a new dimension to Henry, opening up the lucrative direct commercial business to Henry owners by translating Henry output into breathtaking results on the customer screen.

- A/D and D/A independently rotatable subsystems
- Streamlined dual-layer tracking, mixing, colour correction, DVE, lens, blur, motion and light effects
- Full non-compressed, non-linear editing with super fast auto-renders
- Up to 2 hours per random access storage
- Integrated Powerbot™ video graphics
- 16 channel AES/EBU audio to digital audio
- DPS4 connectivity for seamless CGA integration



Quartet Pg 04, A371 Remake Park, Hennepin Avenue, Minneapolis, MN 55401 USA Tel: 612 829 4777 Fax: 612 829 4777 E-mail: info@quartet.com

contents

CINEMA PAPERS • NOVEMBER 1997

NUMBER 121

INSIGHTS

Indies 2

Festivals 8

The 16th Melbourne International Film Festival
CARIBBEAN FILM FESTIVAL
Venue REACH OUT

Documentary 12

Laura Lippman and Alan

Nicholas Davies Both in Service

Technicalities 25

16-Page

Supplement



Down the convergence of new digital technology, special effects and of Hollywood's no-holds-barred movie sequels, we see the return of four leading figures of the Australian film-making industry.

pic preview 42

Moby Dick, *Swallows*

Reviews 45



Introduction 57

dirty dozen 64

FOCUS



LA CONFIDENTIAL'S DEMON BOSS

Two Australians were Los Angeles in Clinton Harries' adaptation of the biggest bubblegum deepest darkest crime novel of all time (in the words of the novel's author, James Ellroy). Ellroy, Harries and actress Connie Sellecca Russell Crowe, Guy Pearce, Dennis Hopper and Kim Basinger will attend *LA Confidential*.

22

Dynamic Duo

The Japanese underground are in with one single fucking body and no governance, one person's fucking initiative has suddenly become the world's most famous self-made self-owner in the world stage. Chieko Higashiyama really does Japanese model Elizabeth's about that smugly cultural surreal



Cannes' Favourite Son

In his third feature, William de Morgan, Stephen Elliott takes a journey back into the desert to explore the dark side of the Australian psyche. His mate-like director talked to Ann Rypka after the work-in-progress screened at Cannes.

14

TOPLESS WOMEN

GO TOPLESS THIS CHRISTMAS!

"This brilliant, ribald and much-needed film is great." - Paul Hyams, Sydney Film Fest.

TALK
ABOUT THEIR LIVES

* PALACE CINEMAS
Melbourne • Sydney • Adelaide
Perth • From Dec 20

inbit

NEWS, VIEWS, AND MORE

MORAL RIGHTS UPDATE

Following submissions from the Cinema Performers' and the Moral Rights campaign is pressuring the House of Representatives, Banking Financial Services Committee, to insist that moral rights be given to Australian film and television production studios, but not to networks.

This has received much support from unions, actors, and classifiers such as Fred Scheepers, Jim Bell, Goolagong, Koch, Bill Lahrmann, Mac Gregor and David Williamson, as well as international support from the Writers Guild of America. Support also comes from key industry groups.

Australian Classification Hearing was held on 11 August, where the *Teal Carpet* presented its case, and passed some acceptance for its arguments.

Opposition came initially from the ABC, the Society Protection of Authors (SPA) and the Federation of Australian Commercial Telecommunications Systems (FACTS). Since then, the ABC now supports the *networks' rights*, and SPA has recognised the need to work with other groups to develop an industry consensus, rather than the blanket action that has been proposed. Only FACTS remains opposed.

The Department of Communications and the Arts has met with FACTS, the ABC, ABC and SPAA, and is now investigating overusing the draft legislation to ensure that the blanket rules will be removed and an industry can set down a resolution in time for the Senate's report, tabled in September.



BEYOND THE SCREEN

ReliefWorks Magazine, a Perth-based youth culture and lifestyle publication, is presenting the 10th Western Independent Film Festival, a series of independent new and established films from around the world.

The Festival's selection of 50 films, including shorts, documentaries, feature films, features and retrospectives, has already screened in Perth, apart from *Outrageous* (London), and will be travelling to Sydney for the Fright Festival in January, and then to Adelaide for the Image Festival in February.

1000 night clubs include the documentary, *Smash Your Head* (Paul Davis), *Final Destination* (Mike Lachey), *Los Polacos* (Luis Roldan), *Breakfast*, a retrospective of local documentary filmmakers, and *Australians Unrepresented*, an AFR-leading programme charting the underground/independent film movement.

CINEMA ON THE BAD KARINA

Craig Leigh's new film, *Housewife*, has had an international screen test for its Australian release.

The same year, a new edition, played by Ray Barrett, making a long speech about fulfilling his desire because of his involvement in *Rebel*. It was cut as a collaborative decision by the director and the film's distributor, RSP, when a test screening, where the audience responded poorly to the scene in question. It was decided that the scene was not in keeping with the rest of the film's emotional pace and that the film would benefit from its omission. (With permission, *Leigh*)

Here is one ray Barrett has been reported to unhappy with the cut:

GOING AGAINST THE GRAIN: SHORT FILM COMPETITION

The Amnesty International Queensland and North Network have announced the launch of *Right Hand*, New Zealand Short Film Festival.

The Festival will be held in the National Cinema at the University of Queensland on 8-9 December, and is looking for films that explore the concept of universal Human Rights.

There are features, shorts, 15 minutes, and music formats, and most relate to "an idea of what rights are fundamental to a happy, healthy society".

Two people interested need to apply for can be submitted by 7 November 1997. For further information, phone 07 3394 6324.

AT THE OTHER END OF THE ROD

The premiere of the *World War II* film festival, *Queens Crosses* is also calling for entries for the next My Queen Cross Competition for Australian and New Zealand Cross Shoots which prints including *Sixties Earth* and *Rockers* selected by the Stephen Cummins Film Trust and Metro Television, audience national exposure for the winners. *My Queen Cross* is the largest competition in Australia for gay, bi-sexual and queer short films. Entry forms are available from Queens Stories, phone 07 3293 4303 for a copy right away.

Individuals, groups or organisations can enter up to 10 minutes, and the closing date for entries is 30 December, 1997.

THE MILLENIUM PROJECT

The Freedman's and Co-ordinator's *Bullet of Violence* and Open Channel have launched a new initiative, The Millennium Project. Centred around two themes, the end of the millennium and the continuity of Australian Federation, the project will take scope by new series, features, give grants to new directors, and assemble a line-up of feature films that don't fit in traditional film genres.

The film millenium tour is three days of movies that take place in or around the last ten days of the millennium, and are related only by the common theme.

For more information, telephone *Christine Pozzani*, Executive Producer for

cinema

NOV 1997 VOL 121

121.3pp \$12.50, NZ\$20, AU\$25 post
AU\$10 extra, UK £10, US \$10, 2000
Tel 03 9512 0000 Fax 03 9512 0001
Email cine@pvt.vic.gov.au

Editor: John Murphy
Deputy Editor: Paul Baker

Editorial Assistant: Sue Miller

Advertising: Tony Brooks

Classified: Helen Costello

Letters: Linda Dennerly

Presiding Officer: Julian

Editorial: Sue Miller (writing staff)

Artistic Director: Steve Murray (Creative)

Music Editor: Michael Gudinski

Picture Editor: Michael Gudinski

Design: Michael Gudinski

Production: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Marketing: Michael Gudinski

Administration: Michael Gudinski

IT: Michael Gudinski

Design: Michael Gudinski

Photography: Michael Gudinski

TV: Michael Gudinski

Print Production: Michael Gudinski

Frameworks provides

true 24FPS

non-linear film editing

from rushes syncing to picture lockoff.

Frameworks, first in non-linear in Australia, has once again taken the initiative in film editing. We are the first facility providing a dedicated non-linear assistant's room for syncing rushes which allows for true 24FPS cutting, providing frame accurate edit lists and change lists for feature films. The method of post for 24FPS film provides a one to one relationship with picture time code, film key code numbers and sound time code.

This method provides simple and frame accurate output of cut lists, change lists, picture and sound edits directly from the Avid. This avoids the need for trace back edits for sound post production and conversion between 24FPS and 25FPS for cut lists.

(For further details, and a more complete explanation of the different post production methods, please contact Stephen P Smith at Frameworks)



"Knowledge, Experience, Service"

Frameworks Edits Pty Ltd Suite 4, 239 Pacific Hwy North Sydney NSW 2000

Tel: 02 9955 7300 Fax: 02 9934-0175 Email: frameworks@ozemail.com.au

CALL FOR ENTRIES

Cafe Provincial and The Melbourne International Comedy Festival in association with Media World will present the 4th annual

CAFE PROVINCIAL COMEDY FILM FESTIVAL

on Sunday 5 April 1998

Fitzroy, Melbourne, Australia.

To be eligible for entry, films must be no more than ten minutes long, be finished on 16mm stock and be English.

Prizes include:

- \$4,000 Award for Best Action Film,
- \$1,200 Award for Best Animated Film

Entries close Friday 6 March 1998

Official entry forms available now.

For further information contact the Cafe Provincial on
tel 1031 9417 2222 fax 1031 9416 1459

ELECTRIC SHADOWS BOOKSHOP

• FILM/VIDEO PRODUCTION • SCRIPTS • NATIONAL CINEMA

• BIOGRAPHIES OF DIRECTORS/ACTORS/PRODUCERS

• BOOKS FOR SALE INCLUDING FOREIGN LANGUAGE

Special Offer/Book Only Returns

[See our free mailing list for a quarterly update of new books and videos]

OPEN LATE MOR-SAT 9-9PM SUN 12.30-6.30PM

City Walk of Mana Street, Dandenong City VIC 3173 Tel 03 541 2021 Fax 03 541 1210

+ DAY FILM MAKING AND DIRECTING COURSE

Learn how to direct your own screenplays, write professional scripts, write storylines, use cameras effectively or those useful film techniques that have been passed down through the most popular and successful filmmakers.

No previous experience required. For more info call 03 541 2021 Fax 03 541 2021 Email: clay@pobox.com.au

Students can negotiate individual tuition or group tuition at their speed of choice.

- Andrew Thomas

TELEPHONE Number 03 541 2021

FAXPHONE Number 03 541 2021

TELEGRAM Number 201022

Copyright © 1997 Clay Film Making and Directing Course

NEGTHINK

Pty Ltd has just acquiredly & painlessly POS confirmed
and now matched those features:

- Thank God He Met Linda STEPHEN FILMS
- Kiss or Kill BILL BENNETT PRODUCTIONS
- The Wall SOUTHERN STAR ZEMARU
- A Little Bit of Soul PETER BUNCEM-FAUST FILMS

And we are currently matching:

- The Sugar Factory IMAGINE FILMS
- Queen Rattlers MILLIONDEA PICTURES

NEGTHINK

PTY LTD

Contact Greg Chapman

Ph (03) 9409 1011 Fax (03) 9407 5474

email: negthink@ozemail.com.au

24/7 Clarke Street Crows Nest NSW 2065



Photo 1 Philip Johnson stands front left in a crowd at a protest. Photo 2 (Inset) by Murray with Ian Davies. 11 Tim Bell. 12 (Inset) Brian A. Clark. Courtesy: Australian Council Against International Terrorism

Left 1 When George J. John became 1 Robert Davies. 13 (Inset) Brian A. Clark. Paul D. Maitland. 14 (Inset) Brian A. Clark. 15 Brian A. Clark. 16 (Inset) Brian A. Clark. Australian Council Against International Terrorism

PHOTO: JONATHAN HARRIS

LETTERS

PO BOX 2000 PTTBDOY MOI VIC 3000

email: opip@paradise.com.au

THE VALENTI AFTERMATH

Dear Sirs,

In more recent than identifying the old and bold your article, "The Day Mr Valentine Came To Town" (Our Watchdog, Aug. 1982, p. 48), review interests like me, at least, of one of the most pivotal incidents in the development of the Australian film industry over the past quarter century.

Had Jack Valent not come to town for the express purpose of closing the proposed box office to fund Australian production, we may never have entered the road of independent handling and its difficulties.

The levy was one of the systems recommended in the landmark report by the then TAFE Board (now Industrial Commission) to encourage a self-sufficient film industry in this country.

Had the well intentioned but politically naive recommendations not taken place, national production might have suffered through film as any other medium of communication might be split off into bodies. Public interest in the revival of feature film as a concern in its own right helped ignite the wave of indignation that swept the Whalan Labor Government to office in 1974.

Simply, that government was the one most likely to allow the interdependence between local production, distribution and exhibition interests, possibly through the pro-

pated box office levy that that opportunity for business collaboration existed. Had this been so, Australia today would be in a fairly unique position among film producing countries. But the commissioners' report is silent.

In an effort to ultimately further debate in your pages the related historical debate, here is some press clipping to back this up on a topic beyond the last 'Year', and remind us of the continuing achievement of the Australian feature film production alliance over the past quarter century. The issue, the importance of which may well be subject to interpretation, shall be underlined. I suppose that there is no real industry to speak of in Australia between 1940 and 1970 is erroneous. There were more studios in active production than there are today, Rialto, Arrowsmith, Concord Cinema, Paradise, Kalgan, Palais, Regentine and thousands as well as the Commonwealth Film Unit (these film Australia provided spaces for their employees of and will import and train the hundreds of people in all aspects of production. Supers, stars, was a mix addressed with four production directors, 12 and 12 staff who in every facet of filmmaking was conducted in English. Australia's own indigenous film accomplishments of that year, '70s and '80s are freely based on careers started in those studios.

Yours sincerely,
Ronald de Clerk

12 BIG AUST. FILMS

— Govt. steps in

By ROBERT DAVIES

After 12 Australian produced and directed films, including major hits like *Breaker Morant*, the federal government has decided to take a hand in the industry.

It has now established a Film Fund, which will give \$1 million to each of the 12 studios involved in the industry.

It is the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.

It is also the first time the government has ever given money to the industry.



Brian Clark

we had been informed that on his return from America, would plan to for funds on anti-trust laws which might impinge on distributor relationships and producers. This was before he argued we were the smallest country for an indigenous industry and that we should be trading with People First. That ended there. There is a general sense even still in the light of previous US experience and the lack of local protection, which led to the collapse by the USA and collapse of what I had believed was right, and that taxpayers funding all the bills through their investment business decisions on what should be paid for. Brian Clark would lead in more business entity and film that did want to offend anyone. The great middle of the road. And this came true—the Australian government's rule.

Best wishes,
Hayden Barnes

Wondering how it's going to come together?



Whether it's a feature in Fitzroy, a commercial in California or a doco in Dubai...
No matter where you're shooting, who's doing the cut or how you do the sound...

...you know you can pull it together at AAV

AAV Australia | [digital pictures](#)

Venice, Melbourne

Venice by Bruce Molony

And glamour and grit, the 59th Venice Film Festival presented its usual gastronomic spread. The Golden Lion, to the chagrin of most, went to *The Godfather, Part II*, while the Leone d'Argento (a gold cup held up) went to a difference: the good one tested by personnel and press, a solid product in contrast to the bad ones which decide to knock off a hand.

A gaudily expensive biopic year was also filled with only one film, *Two Days in September* (see p. 16), my first time to learn director Steven Spielberg's shown in the Modern Screen for young directors reflecting specific national cultures. The other major contribution was by James Cameron, who had the honour of receiving the lury to judge the winners of the major prizes.

The Festival had its controversies. New Artistic Director Fulvio Lucisano, who replaced previous director Gianni Frassina (maker of the famous *The Story of Alfonso* [a damaged Alfonso, 1982]), has faced criticism for structurally re-inventing the Festival's organization as well as for his selection of films. Lucisano has strongly shifted the emphasis in the programme towards Italian cinema, with the major competition, *Mitteleuropa*, having nine Italian films and only six from the rest of the world. Four of these in English. A strict limit of maximum 14 days in residence in the rest of the festival programme (and this savings) Lucisano has the ire of some significantly older and experienced critics.

In *Urgenza* referred to the Festival as "a squat little hovel on the water", meaning that it is a centre of transience and instability. Not only were there a dozen copies of Italian film but some of the films were regional dialects, and some dealt with issues still sensitive in Italian society. *Il meglio dei miei padri* attracted considerable publicity with its depiction of the massacre of Catholic priests by Communists partisans in Christopher Isherwood's *Christopher Isherwood's Berlin Stories* (1945). As a consequence of *Isherwood* being explored in a different cultural context by Jim McTigue in *The Informer*, a largely intended exploitation of differences between the hand-ups of the USA and the Union police in Berlin is safe. With this, Timothy Dalton established beyond any doubt his status as the surface director of the year.

The Festival featured a range of tributes to meat, psychology, about Italians. Among those honoured were portraits of Neapolitans, Alberto Rossetti and Giuseppe De Santis, and of course Marcella Marzocchi.

The highlight of the last day was the tribute to Stanley Kubrick's *A Clockwork Orange* (qv) introduced by the star of the film, Stephen Rea. But more than this, McTigue concentrated the crowd of invited guests who were assembled in the new Palazzo del Cinema specifically constructed to accommodate the Festival.

McTigue's measured words this year, McTigue planned himself to be a consummate performer as well as an accomplished, yet unostentatious host, dedicated to the sense of "magic" in the Box, and with his often amiable, sometimes harrowing anecdotes of the difficulties of working with the notoriously recalcitrant Kubrick.

Witnessing the final verdict on the choice of films at Venice, there can be no doubt that Lucisano's assess-

ited an amazingly varied selection and attracted a gathering of stars including Harrison Ford, Sylvester Stallone, Alain Delon and Jeremy Irons, as well as an array of the major Italian-speaking film actors to the resort. The click of the ideal location for such a high-profile film event with its beautiful beaches, grand (if somewhat expensive) hotels, magical charms and good restaurants.

Melbourne by Clare Stewart

In assessing my favorite new performer success?" *Disney Police* (Dony Carroll) in *The Sweet Smell of Success* (Alcock or Mackendrick, 1957)

There is no categorical, empirical measure for the success of theatrical enterprise. An event such as the Melbourne International Film Festival has to define the parameters of its own success. In this year as Executive Officer, toning technology was faced with the task of finding out what was in radio control deficit. The growing focus of her assignment was necessarily to concentrate in on-camera (flyable), high-profile cultural events and, in doing so, ensure its classification as life. The growing demand generated by festival representations both print and social media did not diminish support through greater exposure and accessibility (physical and conversational) *in person*. While the final final analysis is still待定, it serves as a gauge in a broader context the Festival had with audiences in its focus, and whether those in its heart further consolidation.

The Festival's unique profile is a mix of its 140+ year record, entirely subjective and compilations by my own imagination (or perhaps pre-selection panel). *Personal Assessment* I am a purist. I want the freedom to feel my personal interests to suddenly change in the shape of the world's horizon and, at a moment in time, I want it to be robust, bold, expressive and stimulating. I want it to succeed.

The timeless fragrance

Every performer likes an audience creating a resonance that will never disappear. The sense of the collected beat is that the cinema again maintains forever a strap saying: The Festival is the main site for specified programming becomes increasingly important as international institutions struggle to take care of their ever-expanding collections of cinematic exquisitely captured in Bill Morrison's *short*, *The Eyes of My, and Republic* to the project of *Chris Marker's* *Flu* (1960) and as the proliferation of art house cinemas (which give the impression that art is to all the *in*, *below*)'s distribution of "artistic" or "feminist" programming, evident in the past few Festivals, presented the context for some excellent (if incomplete) retrospectives and the showcasing of



cinema mystery (Spanish and young Italian cinema (which, though ensuring specific regional language identities do not fit through the *big*), were not its interesting, anything could have been).

The Sergio Leone retrospective curated by Paul Harris was impressive in potential, any devotee persons may have had over the shoulder of screening works readily available on video were even enhanced by pulled by the legend of international? To celebrate which is opening, this screens numerous illustrations in celebration. *Julian Marley's* double celebration of Leone's cinema in the second from *Rocknroll*. Marley's vision (lets us) was enhanced by his knowledge of and respect for the instant classic and proceeded the programme with further (slightly) (although it could have been more powerfully articulated after the audience had a chance to see most of the films). The completed on us shoulder of the exhibited selection for the title "All that jazz" programme curated by Tim Thompson. Why not further validate his position on the Festival's screening: those programmes offering which screened in the same time and *Silence*, *Robert Altman's* *Just* (1976), *Robert Altman's* *It's Time for the Circus* (1975) *Silence* (just as in the Voice of a Woman? (The inspired staging of the title number from *Stevie Wonder's* *Stevie Wonder's* *Stevie*, 1984) made Marley's double vision are still more fitting in these issues.) These Angles have to demonstrate to the *final* (*Cape* *the* *Clouds*, 1993) will now accompany *Walter Reade's* *Spirit of the Air*.



Subscribe now to
Cinema Papers and save
up to 20% off the
newsstand price.

Cp



- 11 issues at 10% Off! \$68.80** (normally \$76.45)
- 22 issues at 15% Off! \$129.95** (normally \$152.90)
- 33 issues at 20% Off! \$183.45** (normally \$229.35)

Renewal? **Back issues: \$6.00 each** Issue Nos required:

Total no. of issues: Total Cost \$

Name _____

Enclosed is my cheque for \$ _____

Title _____

or please debit my Bankcard Mastercard Visacard

Company _____

Card No. _____

Address _____

Expiry Date _____

Country _____ Post Code _____

Tel (H) _____ (W) _____

Signature _____

Cheques should be made payable to MTV Publishing Limited and mailed to PO Box 2221 Fitzroy VIC Australia 3065. All overseas orders should be accompanied by Bank Drafts in Australian Dollars Only. Please allow 4-6 weeks for processing. Phone or fax Cinema Papers for all overseas rates.



There is no categorical, empirical measure for the success of a cultural enterprise. An event such as the Melbourne International Film Festival has to define the parameters of its own success.

Alce (El Vigilante de la Cultura, 1992) In my personal library of films which best represent that unique Argentinean style known as childhood, I am sorry to have missed the Studio Círculo program curated by Hélio Bonghi since several of my loyal associates rated Penn Poka (Daniel Faraco Gómez, Penn Poka, Al Círculo, Taithí Espíritu, 1994) and Condorito for Penn Poka (Hélio, No Hora das Pelo Poco, 1992) as fine.

A trash and a dirtytop tape slate

Being Argentine has an impact; either the one that, like, the pale and lengthy comments you on [the] social aspects increase at the performance exercise (I love the quick sketches on International Film Festival profile strength of those films which quickens my sense of what this classification was). Happy Together, the film, suffused with tragicomic collaboration between director Wang Xiaoshuai, star Chen Kaige and designer editor William Chang. Based on a book by Argentine, the result of production's circumstances and

the struggle with representation has become as much the material of the film as its cinematic subject. This time is the turn for the other endrapido to come to play: director who makes comment from Pelegón and articulates Artistic guard (Oliver Aspasia and Maggi Cleary, director and star of *Homo Habi videt et Rerum et in uncommunicated perfectly between director's analysis and political/fiction and its present day polygamy future). Pelegón's innovation was Alfonso Molina's reference of his previous project, *Solsona Cinema* (ppg), in *A Moment of Innocence*, a well informed investigation into the construction of time, memory and the act of making cinema, and the violent documentary work of *Casta Dog* and Andrade's more intense and moving the nonfiction world of the *Rosario Blue*, *macarras*, *la Rata* and *La Rata*.*

Bruno Tassanini's surprisingly sophisticated rock music inventory, *Just Like Angels* (after Pauline) (ppg) and *Highway Pologos*, exemplified as a journal-like report for both its subject and the works looks up an increasingly popular form, *livedlife* (ppg) that gives us count points in Christopher Guest's most quirky histories parody of amateur theatre, *Playing for Keeps* (including another stage show than was Dennis Schatzman's produced musicals on operatic tradition, passion and the game of war). Laura Díaz (Paisajes d'Amor) packed performance like the scales of justice (or was it the others may answer?) to a盛装 in one of the most startlingly



new and least expected as the next utilising could predict. Andriá Camarota is the titled, traumatic, self-destructive in an original recording of Vincente Fierci's great solo-dramatic adaptation of Michel Alber Marzocchi's play taken both re-enacted and reflected on the tradition of queer movies, staging and performance, and its questioning ultimate of representation, value itself. The life and Death of José Mangan (Supermarket) successive times Mangan replicating the performative aesthetics off its subject director Kyle Smith creating what is effect Mangan and Bill papers (short). *Rever a Real*, performances ventilation in a tortured body of work.

Jen Newlander's latest offering, *Conspiracy of Pleasure* (Updike on Death), dedicated to the sexual perverters of Foucault, Berger, Mauss, de Saussure, Baudrillard and Bauman, demonstrated a return to the sexual mystery of the locker room with a more successful integration of five scenes than the recent version of *Four Loggs*. In a nice place of pleasure time, it was shown with a whom from Luis Alberto Moreno's *Study Music* (ppg), a new, inserted, also erotic "handwritten" of *classicos* da Cultura and Gaúcho.

The Asian has thus been dominated by the strength of the documentaries and genres unrepresented shorts. Farah Ghafari's *Maze: Life of an Artist* (National Film Board) and Anne Sofieh's *Edna in Memphis* continue to receive deserved critical acclaims and their success will hopefully draw more attention to the arts from the documentary ladies (by the RBC, SBS and Film Australia currency subjects to funding cuts). Ben and Sue (both) faces part 2 and 3 Lucy Johnson's (ppg) Australly engaged with the possibilities not so about the film, though she is about education as the number of shorts screened limited the clustering (by the National Film Board plays on the first scene). On the other hand the consistent presence of Australian shorts (as well as and/or new) at screenings and Q&A sessions provided a strong sense of our working industry. It is a practice which should be maintained.

GOT AN EYE for MUSIC?



TRY OUR MUSIC SUPER VISION!

DAVID HORNBERG: *China Girl* Between the Interior, *STARLINE*, *Blackman*, Composer of *The Year*, *BOB GELD*, *MICHAEL*, *ROBBIE RABBIT*, *To Hell and Back*, *BLUES BROTHERS*, *WILLY*, *The Changeling*, *THE WIND*, *Post Mortem* etc. *SHIRLEY JULIA*, *BOBBY RABBIT*, *Death Queen*, *BARRINGTON PHILIPSON*, *DAVID CHILDRENSHAW*, *DAVE CHANAY*, *TRICKY PONDSPRINGER*, *THE CRUEL SEA*, *THE CARDIGANS*, *GEN LEEDAM*, *THURSTON PERECCA'S EMPIRE*, *NICK CAVE AND THE BAD SEEDS*, *YOU ARE A GOD*, *DILL LASWELL*, *ED KUEPPER*, *PRIMUS*, *MATATO*, *O ALMA DA BORGESQUA*, *DIRTY THREE*, *THE*, *etc.* *FRASER LALLOO*, *14 OTHER CATASTROPHES*, *DATING*, *THE ENTRY*, *BLAHLAKUCK*, *10001*, *HIGH STILE* etc.

This is just a very selection of our catalogue please phone or fax for a complete list and writer and composer fee.
ADD 10% DISCOUNT FOR OVER 10000 FT. *POST* (02) 8563 1000 fax (02) 8563 1001 *POST* (02) 8563 1002 fax (02) 8563 1003

Another Polygram Music Publishing Initiative

Film Special Effects

Film in >> Film out

FLAME > URSA GOLD

at
COMPLETE Post

*Feature Film and Television series
Post Production*



of Paramount 51 South Melbourne Victoria 3205 Australia
Telephone (03) 5250 4000 Telex 212 6661 2008

COMPLETE Post

Florence, vegetable heart: 1994

Despite containing the enormous number of high notes, the body of this year's Festival was depressingly lackluster. With 50 percent of titles in the International section (excluding the video programme) already in the hands of local distributors, and most of these still in their boxes, there was good cause to speculate that the Festival is being relegated to an inferior distributor's showcase. But that commercial period is synonymous with mediocrity, but the majority of films fall into this category (Mark Romanus' *Second City*, Sean Scaife's *Alibis*, *Edgewise*). As its distribution pointed out in the *Midweek Review*, this raises all sorts of questions as to the appropriate allocation of government cultural assistance when a large proportion of the screenings are effectively commercial products.

An overwhelming presence of average fodder directed critical attention both inward and outward. What was missing, as *Midweek* noted in "The Age was the 'cutting edge?'" were which truly push the limits of cinema. In this instance those two "titles" have which take this into account may not necessarily be the sort you'd want to let in the audience to refresh what otherwise has the potential to be (Even these *Family Values* didn't at some level I would want to release). George Miller's *Foxfire*, Ken Loach's *Saints*, Augusto Vassallo's *Yerma*, Robert Littell's *Speak of the Devil* (An Ode) were safe yet meaningful choices and didn't really break new cinematic territory. The only truly great film to offering, *Country* is incomparably given due to Marker's popularity in the festival, was a disappointing result of formulaic stories although less general to its inclusion on the grounds that I will probably never have the chance to see it again. None were titles by other internationally significant directors. That brings *Laura* & *The Other Side*, *Rebel's*

lives for presenting the viability of programming choices that a film from Pekka Järvenpää's *With This Ring* (village double bill: *The Full Moon* [Peter Cavenagh] and *Descent* [Olli, co-director first and second]) is an absolute plus given the nature in which the voting task force (at least in my opinion) has a concerted interest to ensure that such pictures scarcely merit a nod. Festival Chairman Gérard Clark partially justified a claimed 10 percent increase in box-office with an increase in attendance failing to acknowledge that implying three-screening pictures with single session passes reward but statistically up the box office but not necessarily turnout to indicate a change in audience patterns. I'm not sure which causes Festival based movies and the *Age* or is *Barbareta* (as I believe) in order to conveniently claim that the success of "*Age*" could be linked by its crowd. My researches discerned significantly in the count that a number of "sold out" sessions (including the single screening of *Laurel's Choice* in a film in America were a bit in two words followed people in the standby queue, depicted under the impression they would never get in. While I appreciate that these claims are in part in a race to the previous presentation in the film obviously driving the build-up to the festival, I think the Festival organizes and runs the following have the rough look ahead of them responding and resounding consequences (unless with a solid imagination) (see "The Rapid Case" above).

Festival, vegetable dry-down

The "dry down" is the picture industry's term for what programmers might label "the after-care?" What sticks in my eye with the marginalization of a film adds to the handling of short films and

videos. Despite Schindler's acknowledgement of the importance the the festival plays in providing a context for the exposure of alternative film short films, I feel that his presentation of programming of the shorts. In particular, differentiated little regard for panels, as illustrated in "product" alias. Clear regulations for the short film and video competition should be provided to screeners and judging panels and filmmakers, and should also be placed in the programmer guide. The competitive parameters which used to be set by the International Federation of Film Producers' Association (now it has disappeared over the years) like no more than 30 minutes and subject them were not adopted, and, while this is not necessarily a negative thing, it certainly prevents some fancy edges, like competition which (apart from international) doesn't let. Why does it for competition to exclude videos, even though are specifically dedicated to excellence in the medium? Should films made in 1993 be eligible? Is it responsible of short film competition to try to impose, to submit an article in the programmer guide which gives preference to three of the films in competition two of which (A) are under 10 minutes (and) go on to have a couple of awards apiece? Should panel members be always asked (at the second) them choosing them with longer running times?



For Peter Mayhew, *Barbareta*'s *The Food of Choice* (Imamura's *The Fox Klengel*) and *Empress* (*The Sweet Rehearsal*) top out that the success of some of these films as *Cinema* (and elsewhere) creates enormous demand for passes, however, painful Festival Director Gérard Clark was always quick to publicly acknowledge and account the obvious gaps. The gaudily with inflation engendered a more dynamic Festival (public and screened space for a cultural dialog between Festivals and spectators) and he pushes

The near-negligible "but" left would almost be justifiable if it were presented in a drop-dead manner to put the Festival back in the black. However, past Festival publicity tended to indicate that it will be the way of the future. Using the audience poll as a

THE REPORT CARD ...

According to Daniel Solotzky, Executive Director of the New Jersey International Film Festival, the Festival "was a huge success. Attendance and box office were both up by an unprecedented 10 percent and results from the competitive audience survey were extremely positive. Eighty percent of films in the Festival were rated 3½ or higher by NYFF audiences. Of this percentage, 10 percent rated the films in the program 3½ or higher. Ninety percent of them were rated 3½ or lower (1 or lower). It is planning to hope that the box office success was matched by audience satisfaction."

"This year's Festival will enjoy a financial surplus this year to counter last year's deficit which will greatly assist its budget but financial future."

While such concerns may be attributed in part to the problematical disposition the way the shorts were programmed presented under a film, it was not enough that the selection had diminished by 10 percent, the shortlist of about 300 (had originally, notably, numbered twice these "package" at the age went from Film Theatre concentrated a current effort on the part of Festival partners. These fortunate enough to get into the screens were few. One suggested the odd job programming quota such as the condition of the experimental and amateur sections (the one least likely to succeed). This kind of practice not only limits the potential audience, it is problematic to visualize analysis and a solid dialogue and provides little space for the application in inspired pieces of contiguous programs (which shorts were screened with feature films). Fully aware of this context, despite having started the Festival (again), while I remain there each day at the Sydney Film Festival, even though it does not have an international competition. The only logic of explanation is that the Festival values the concerned ingenuity the job has a screens each day by holding the shortlist and signed over and closer its highly programmed and well-programmed (like a role) for the realization of a diverse and accessible screen culture.

The sweet smell of it

My terms for success are exemplified in a piece of graft I scribbled as a well-to-do man to Blasie: "Sculpture itself to the success — man is not that sort?" I have spent time there pondering over the meaning of its author. Is it a statement in postscript that could legitimate his life in art? Having personally applied the permanent cinematic antiseptic, friends claim that the Festival needs necessarily more programming. I do believe in those layers. Daniel Solotzky and the new team have chosen diversity and accessibility to *Paravent*. I want to see them continue in the future. Accessibility is as much about presenting those films which is aathemat impossible to attend programming as it is that doesn't include pictures from areas I may not be interested in, as it is about films which are literally easy to negotiate. Diversity is as much about form and format as it is about subject and content. So I look forward to a Festival to apply that mix to the line between commercial viability and unanticipated edges, culturally appropriate programming topics.

Exile in Sarajevo

by Ann-Marie Ashburn

The image of Sarajevo is familiar to most of us as our CNN heritage, a city under siege from its perched surrounding hills, mortars falling down on the city, a bloodied, desecrated body in a shelled market place.

The tragedy of Sarajevo, like most stories, takes the rehabilitation, rarely does it sit as an educational tool.

We learn details from eye-witnesses, staff in Sarajevo who live on the edge of the Bosnian conflict, Sarajevo analysis by wives of two Red Cross film directors, Tadej Černič and Alena Šabotová, Černič, originally from Sarajevo, came to Australia with his mother as a refugee following World War II, has worked in Aboriginal communities in the inner city and now works as a member of a television series including *The Road Home*. He co-produced Šabotová's *The Art of Life in the Discourse* in the early 1990s. Šabotová lived in Sarajevo, where she studied traditional music and machen oil engine repair before coming to Australia last year.

Cambon, Fred, who escaped to safety Sarajevo in 1993, has been exposed here, the front, bringing her with a personal account in one leg (reproduced in 1995) with cutaway script from an British and French the final results of the leg. Director turned to Australian feature comparisons of the first and third versions of the feature, and then the second revisited.

It is a somber and personal film bringing the range in and through the eyes of the spectators and through the moving cultural life of the city. The film director explores the form with the range of the city, the beauty of its buildings, its rich heritage. A sombre feeling of the verylessness of paper, in marked messages of a people struggling to move from past service with a sense of a future of death, young Sarajevo residents step in looks can paint for the camera in rock band performances of a night-time culture in one of the beautiful churches of the city. One of the most disturbing images in the film is of a young girl, 8 months performing in a ballroom dancing competition, she was killed by sniper attack days later.

In contrast, Černič and Šabotová, died trying to live in peace, talk seriously, with the strength, and of names that accolades. They reflected exclusively, seeking to clarify answers, to better understand and convey the values of

survived humanity. Words like "world squares", "beamwidth" and "concup- dant" feature freely in the language of Černič. Šabotová is friendly and open, tall and attractive, she brings an openness that fits days and nights at the award ceremony of her country.

How are you going to explain the idea of Sarajevo?

Černič: On a personal level, I think like I was part of a nation that was being morally abandoned by the media in terms of who the Bosnians were. The myth was there was no decent heart, and that the cultural tradition of Bosnia was killing and daughter and rape; when in fact it was being rejected from Berlin next door.

Secondly, I had a deep disillusionment with my own consciousness, with Western civilization, where we had an unbalanced and phobic mind, but it was impossible to communicate what was happening because it was too complex. What was happening at that time, genocide and mass-type of a democracy in a multi-cultural society, was being replaced by Western societies, but it didn't matter because they were Muslims, so no matter who you confronted or no matter what?

Šabotová: Completely.

Šabotová: The problem is the media can't cope with the term Muslim. It's very often connected with fanaticism and terrorism. Whenever I went back anyone from Bosnia, it was just other religious groups, from Islam or former communists who I found an ignorant attack, lots of journalists who come to cover Bosnia had very little knowledge of Bosnia. They simply couldn't grasp such the complexity of the situation, and to please their audience they simplified it. That was why I had some fears about people who covered the war, because they didn't bring any good. The media created a lot of damage in Bosnia.

DO YOU HAVE ANY QUESTIONS ABOUT THE DOCUMENTARY ASPECTS OF REPORTING IN A WARZONE?

Černič: You. When we arrived on the scene of the massacre [for the reporter], I felt ashamed of having the camera in my hand. I felt more ashamed because I mean a nervous, angry or upset. I felt ashamed because of how bad I was, and how really I felt about my job.

You didn't feel like you were doing your job well, did you? How did you feel that night of the massacre?

Černič: In that point, another. The bigger fear was that someone would see, or be aware of, how bad I felt at that point. I thought, "What am I committed to the film in the city?" In a blank way at that particular moment, I was committed to the film, and next to human, "Not the rest of blood". If you're committed,

to someone to drop, and if they caught them on their cameras, they'd tell the footage to CNN. That resulted in lots of press conferences between you and CNN, and after that I expanded, turned, and started. What was an attempt to live inside the framework of "white noise", to not let your press coverage be what they want to tell the world about to the [film].

Šabotová: The perspective out of my



Alena Šabotová and Tadej Černič

to something, a doctor I was as you're not doing clearly well filming as a result of your commitment towards UN's only a story, role, Tales of you sold that footage for \$10,000 per minute, the same people used to

Černič: Like UN soldiers did. They based on a concept when import traffic was heavy and was

bring the central character and sharing my journey. But what I got there, I felt my story wasn't that important, involving what was happening to Haris's mother and others. Then I realized I had to tell both stories. What would help the film, would be for me, as an amateur, to put myself on the same level as the locals in terms of living with

them, among with them, rather than pretending that it wasn't part of what was happening. You can't go to a war room and tell yourself, "I've got a camera, I'm not a part of this", which is what happened to our war correspondents. He realised that the leaders were afraid of him, regardless of the cameras. It was an attempt to put themselves on the same bombing. If we're going to film you, we're going to film ourselves.

scored despite the fact that they were being murdered.
Were so you risked an award?

Gordon I felt the policies of the Western countries had become really quite abhorrent, all the more so because of the sense of some responsibility or another. People who should've been showing the leaders above what was happening in Bosnia and other countries were three steps more concerned

Gordon It was a Louis Malle film [*Midnight Express*]. It covered an incident in Bangkok, which is a touchy issue in Bosnia. They were paraded on a drug-smuggling mission, as a bunch of child labourers. Europeans comparing to the beauty contest for the last two or a UN fight out of Bangkok. There was no understanding that a lot of Sarajevo's myriad on the day on principle.

There was a beauty contest in Sarajevo, which Bosnian from the local US [had written] a song about. That contest was a stand up. It wasn't done on cameras, it was a fuck you to the locals in the surrounding hills.

Nikola I wanted to go and see it – it was an off-magnitude – but I didn't have the courage. There was heavy shelling and live mine craters along the way that day. But it was great for all those beautiful young girls, when I saw how it was about? How many mines? How many mines? And the amount of mines?

Gordon Ahem, and I always ended up in a crater. We'd had the virus, the typhoid and typhus broken, but I was always worried we could die. I have floated this film. You can prove of plus one week of evil, of corruption, of under the gun of, or under responsible set words of, UN increases and Western governments. Once you know about it, you can't sleep at night.

I was always planning for adventure

and I had to go to the very front line where people were dying, and that was stupid.

Nikola So what was it, recognition gained in your career. Do you think we still are an important story in Australia?

Gordon It's a state of mind. Having grown up in a child labourer colony – I grew up in children's homes – I learned to find a niche for myself, society where I could flourish and contribute. I had this doubtful urge to contribute and to just pass time. Through the years I realized that being the number one isn't such a bad thing. I realized that it's when you're isolated or an outsider, you get a chance to observe. You observe in that's interesting. That's when you learn from a different culture. The more that you're in contact with people, the more you want to contribute. Because if I don't think there's any formula there, I've always been obsessed with stories. Maybe because I still carry my family memories.

The only thing I have really is in mind is contribute to someone's cause or someone's way. I can indulge myself like anybody else, buy my cars and my pens, but my priorities concern someone. I come to terms with myself many years ago and discovered that when you open up the doors of your mind and nothing can fit there. What is a connector, you know?

Selma It was a painful process, but you are actually fighting for

I said to Alma the night we finished cutting the film. "We've finished, but Nirvana's mother goes on grieving, so do the hundreds and thousands of others. It's just credits at the end of the film, but nothing stops." What concerns us is that people, like the people in this country, don't see the connections between what happened in Bosnia and what's happening in Australia.

what I was a bit. I ended up being a statistic on television, and it was always looking at the bottom. It was inspired by Ned Kelly's words in Vietnamese back in the 1880s and Danes' Poem on World War II. The war seems an entire world a writer, and I was so uniform as an act to neglect any one. I like to be personally challenged. I don't like to be taken or phoney. If you want to know about war, then go to war. And that's a sort of recklessness that I like to expose in myself. I consider I have given a record of all their names, if I'd stayed back where I should've

been principles. Anybody watching me like when I'm doing a small country will have the delusion that, if something happened, the rest of the world would react.

Gordon I said to Alma the night we finished cutting the film, "We're finished, but Nirvana's mother goes on grieving, so do the hundreds and thousands of others. It's just credits at the end of the film, but nothing stops." What concerns us is that people, like the people in this country, don't see the connections between what happened in Bosnia and what's happening in Australia. to be continued

WHAT DID IT LEAVE IN SARAJEVO?

Gordon Because I was going there as an exile from my civilization, those Western civilizations, I shouldn't stand living any more. I thought it was better to live in a city like Sarajevo where death was high, but the people were honourable, where people still maintained a medieval-nurtured honour and democracy

about honour and punishing and high-valued success. It's all or versus us for West seems to think in a short, how to better poor nation.

Selma I watched a play on Bosnia staged in Melbourne and it showed me how some people used the Bosnian tragedy and war just to make an opportunity. Watching the play, I said,



STEPHAN ELLIOTT'S PLAINBOYANT TALENT WAS DISCOVERED FIRST BY THE FRENCH WHEN HIS DÉBUT FEATURE, **FRAUDS**,

CANNES'

WAS SELECTED FOR SCREENING AT THE CANNES FILM FESTIVAL IN 1993. **THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT** CAUSED UPROAR AT THE MIDNIGHT SCREENING IN 1994, AND SINCE THEN ELLIOTT HAS DESERVEDLY BEEN A

FAVOURITE

CANNES FAVOURITE. WHEN NEWS BROKE THAT ELLIOTT'S WORK IN PROGRESS, **THE BIG RED** (IT IS NOW KNOWN AS **WELCOME TO WOOF WOOF**), WAS GOING TO SCREEN AT MIDNIGHT THIS YEAR, EXPECTATIONS WERE UNDERSTANDABLY HIGH. BUT HOPES FOR ANOTHER **PRISCILLA** WERE DASHED WHEN A MORE AMBITIOUS WORK WITH A MUCH

SON

TERRIBLE OF AUSTRALIAN CINEMA. HE SPOKE TO JAH EPSTEIN UNDER THE PINES AT CANNES THE DAY AFTER THE SCREENING.

How did it go?

It was a bit like our first year going great. They say it's more realistic. "This Is That" [Welcome to Nowhere] was the most honest.

Australia is too retiring. It's partly to blame.

All you probably heard I get regulars on the first day of shooting. So writing wasn't right and that was even written. So we shot down what he didn't want to make, which I think is because the set was in the most extreme place on earth and it takes a lot to shoot. The crew had to spend a lot of money trying to keep it up. We lost a few crew and it was quite difficult. The crew just got so touched by [the] hot ocean. The first day of the shoot was stoppage.

If anyone says, "What's a movie?"

It was the first time I've ever done anything. But worse than that was we only finished a couple of weeks ago. I didn't know how to make a movie either, and [Colin] Farrell [Director of the Cannes Film Festival] needs movies. They said, "If they could live to offer us a screening, tell me exactly I need."

So I thought my house a day for the last four weeks to get home. He called a week in progress. Because I've been writing an argument and the more the film goes on it will sort of film my film and in front of a few people. That was nice. I was seeing things that I never saw before. The open effects.

I still think I have a young problem in me. That's where I'm going around the clock to the night before saying even has to make decisions, trying

to understand the Australian thing. It was really hard. I thought here, I like this absolutely evaluated. I'm coming down now.

RAD IN YOUR OWN WAY!

We can't really stop them. That is when my disaster types are most worried about. They want to change us, to make us Americans do. They want to sort it out, and that is the toughest. They're very, very intense, which is why we only had one screening. They really didn't want the press to get to it.

I respect it, but I need to be more... I mean... I ...

The middle is in position.

I know some test have said that this, this movie and the *Mad Max* movies had mixed or... What and how does it look?

I have to think about it to be subjective. That was a tough audience, you know? It's a futuristic film and you've to run a [joke] in front of me and say, "I wish I didn't see that with *Mad Max* because there are a couple of guys in there that don't work." I also pointed it out on a page out of *Mad Max*. I was hoping no one would notice that I really wish I had seen first of all. There are a couple of guys in *Mad Max* that are dead. I just can't seem right that they come up in the film.

With *Mad Max* it is good to have, so that is going to be my chance to say what works and what doesn't. It changes country to country, so it's going to try and open [it] to something in Australia, a couple in America.

You can't pin me everybody at the end of the day, but my god will kill the rest to switch things up if not. You don't want me to be available.

I've never done... [before]. All I've tried to learn is a very short, modern screenwriting technique... and all that stuff they do.

Do new names... to reuse your own experience?

I think my own respects, and never embarrassed to realize that. With *Mad Max*, as I could, there was stuff that didn't work. I guess I did one or two pages which I thought were going to be cool, but then the film would have handled it. You don't notice [or] appreciate it [these things]. They make me take a few thoughtful, really extreme things.

RAD?

Radically transforming dead, dangerous.

"So far as they send you people [to see] how to do it, is going down before our person [in] to the world's press. It was a huge fight. Blood and guts films were flying, and I suddenly went, 'I'm not going to do that kind of stuff.' Some other things, I know what I'm doing," Rams said. "You can inject [into] here of the world stories where we haven't had in chance to say whether we can do every method."

So they called me back and you do it with an audience, but not the world press. I had to make a few compromises for content, but under the producer that [she] has, obviously I can put them back [to] you and I didn't [do] with it. I think it needs to [pass] on.

MAD MAX MADE ME UNDERSTAND THAT IT'S NONE OF THE BIGGEST PROBLEMS OR ANYTHING LIKE THAT IN YOURSELF, AS FAR AS YOUR CAREER, TO GO DOWN THAT PATH.

THOMAS TELFORD McCARTNEY [about film criticism for *Mad Max*]

BUT YOU HAD TO THINK IN ONE OTHER. ANYONE WHO HAD BEEN HELD HOSTAGE. DO YOU WANT TO PRACTICE IT?

NEVER. I DON'T LET IT DO. I DON'T WORRY WHAT I WAS DOING. AUSTRALIAN HUMOUR IS SOO; THERE'S A LOT OF HUMOUR.

WE ARE SHOCKING IN POLITICAL CORRECTNESS. I've had it, got it with *Mad Max*. *Mad Max* is like back to me with "political correctness" [that] we have never had it, [but] it is not nice... "WHAT'S A LOAD OF CRAP! Are we like fucking up place-donor stuff? Or we have to stick to those rules and regulations because the [you] have some... [sic]". And it, I can take [off], I can take any of those people, bring them out back and introduce them to a couple of [jokes] otherwise around some small railroad lines, about you [work]. It is still alive and well out there. I am absolutely fucking [them] off. I'm having fun with it, and if they can't handle it, then I think there is a lot of pleasure [because] Aus [is] others, we humanise their [sense of] humour.

SO IT HAS TO BE WITH *Mad Max*?

The bigger in response I've had after the screening is shock, because everybody expected another *Mad Max*. They think, "Mad Max doesn't..." and they were quite clearly genuinely shocked. Everyone was stunned after



DO WE HAVE TO STICK TO THESE RULES AND REGULATIONS BECAUSE THE '90S HAVE COME ALONG? SOD IT, I CAN TAKE ANYONE, I CAN TAKE ANY OF THOSE PEOPLE, DRAG THEM OUT BACK AND INTRODUCE THEM TO A COUPLE OF PEOPLE WHO



WANDER AROUND SOME SMALL OUTBACK TOWN, AND, YOU'LL SEE, IT IS STILL ALIVE AND WELL OUT THERE. WITH IT, AND IF THEY CAN'T HANDLE IT, THEN I THI
KNOWN FOR THEIR SENSE OF HUMOUR.

that's surprising. A lot of people – their friends, people in the marketplace – were not ready for it. They had made thought they were going to see [friends] and they didn't get to. But the word is trickling out now, now that you know what they had.

The French version has been great. I think. The French completely got it. At Monde yesterday was on fire, they put that [film] out without me agreeing my shoot. [Reportedly] [Monde] Marcell [had] been with [them]. They have created an Australian brigadier. "This is what I've done to my friend like this, that's just not nice," after [old] [Marcell] [George Miller] [and] [Carmen] Rogers and [Helen] [coughs] you, [she] says.

Now Barry [the Lawyer]?

And [Bruce] – which is what Harry Humpheys was doing in there, I put him in there on my TV page, "This is what we are doing."

And Oscar [Oscar] [Oscar] [Prince] [Barry]... [Barry] [has] [seen] [the] [cooks].

I love [cooks]. Per [you] [cooks] all over me, they're great [heads].

And the [lawyer], IT ISN'T [IT] YOU

Having a great time of what it's all about. "The last [I've] been [writer] to [it] [was] [would] [script] [pre], and [direct] [done] in such [invaluable] [time]. [He] is writing parts, [which] suits red-red and just floating out. But all the same time, [there] is an absolute stickiness to it.

comes off-camera. At the same time, he is spontaneous, a words-only state-level character. We respect really hard on that.

[Marcell] [had] [a] [moment] [of] [the] [script] [had] [been] [at] [the] [completely] [less] [attention], [less] [less] [intensity]. [Marcell] [had] [lived] [the] [terrible] [role], [had] [seen] [a] [very] [very] [naughty] [villain], [and] [had] [acted] [very] [hard] [to] [put] [some] [life] [into] [him], [like] [the] [hypocrite]. [I] [did] [some] [stuff] [with] [it] [in] [that] [way] [as] [an] [area] [and] [gave] [him] [some] [early] [life] [via] [clothes]. [I] [put] [a] [redhead], [great] [Even] [if] [they] [get] [empty] [at] [least] [I] [will] [get] [a] [reaction].

[Pages] [empty].

From everybody [of] the [Australian] [went] [a] [memory] [with] [me] [they] [can].

But [now] [we] [have] [to] [wait].

I'm [producing], [but] [it] [is] [what] [I'm] [doing], [and] [you] [perpetuate] [every] [time] [and] [this] [institutions], [you] [do] [not] [want] [other] [theatre] [that] [make] [yourself] [bigger] [in] [it]. [The] [Major] [target] [you] [make] [yourself] [bigger]. [The] [choice] [of] [being] [hi] [ho], [there] [is] [no] [sal] [with] [the] [pathetic] [connection].

The day [initially] [back] [off] [the] [set] [is] [the] [day] [it] [is] [after] [giving] [up] [or] [calling] [out].

[Next] [read] [that] [behind] [it] [not] [house].

I [was] [George] [Kenny] [looks], [when] [Marcell] [arrives]. [Then] [longer] [he] [lets] [it] [miss] [for] [himself]. [I] [had] [a] [lot] [of] [very] [old] [blood] [from] [Marcell] [floating] [around]. [But] [then] [I] [wanted] [to] [do] [the] [function] [in] [the] [other] [theatre].



There is a difference in all my work. [Friends] [had] [dark] [days] [back]... [you] [got] [on] [diesel] [shovel] [scratching] [at] [the] [face] [using] [pingpong] [balls] [at] [the] [smell]. At [last] [in] [the], [there] [is] [an] [invaluable] [dark] [and] [darker] [in] [available] [to] [it]. [Friends] [were] [more] [possibly] [dark] [than] [dark]. [Friends] [had] [seen] [the] [whole] [process].

In a word, [there] [is] [quite] [difference] [in] [what] [I] [started] [before] [Marcell] [brought] [me] [an] [australian] [introduction]. After some time, [didn't] [you] [find] [something] [quite] [funny] [about] [him] [in] [the] [big] [special] [interrog]? [Friends] [had] [realised] [that] [he] [wasn't] [lighting] [up]! [Friends] [had] [realised] [that] [he] [wasn't] [lighting] [up]! [Friends] [had] [realised] [that] [he] [wasn't] [lighting] [up]!

...[and] [a] [lot] [of] [dark] [and] [darker] [in] [the] [dream]. [I] [had] [done] [in] [Australia] [just] [told] [to] [shove]! "[You] [got] [to] [do] [something] [with] [this] [one] [day]" [Then] [when] [we] [talked] [about] [Marcell], [I] [knew] [where] [I] [would] [click] [it]. [I] [knew] [it] [would] [just] [a] [lot] [of] [invaluable] [days], [joked] [George] [Miller].

"The [big] [one] [was] [the] [third], [when] [he] [was] [a] [clerk] [free] [labor] [planning] [with] [him] [for] [three] [years]. [I] [had] [to] [do] [something] [with] [biggers] [and] [biggerments], [and] [then] [a] [lot] [of] [the] [government] [I] [talked] [about] [with] [it]. [I] [think] [they] [are] [happy] [now].

[Laughs] [I] [think] [they] [are] [one] [of] [the] [film] [the] [original] [version] [sticking] [in] [the] [head], [impossible]

[probably] [have] [pretty] [blanks]. [But] [only] [think], [haven't] [realising] [that] [first] [part] [of] [the] [script] [will]. "I [don't] [know] [of] [people] [would] [really] [want] [to] [do] [it] [today], [because] [that] [is] [me], [really] [mean]." [But] [if] [we] [do] [it] [with] [our] [buddies] [friendly] [to] [check], [I] [think] [we] [can] [get] [away] [with] [it]. [That] [is] [what] [I] [thought] [to] [it], [I] [think].

Was [it] [possible] [to] [have] [the] [same] [team]?

[There] [is] [a] [big] [film] [of] [the] [New] [Machine] [George] [Miller], [so] [you] [will] [see] [what] [I] [mean]. [It] [was] [one] [of] [my] [biggest] [block] [problems] [ever]. [Because] [stalling] [Marcell] [makes] [nothing] [to] [joke] ...

[The] [other] [was] [The] [Airlie] [Marcell] [Miller], [so] [I] [did]

I AM ABSOLUTELY POOKING FUN AT IT; I'M HAVING FUN INK THAT IS A REAL SHAME, BECAUSE AUSTRALIANS ARE

DYNAMIC DUO: JAPANESE INDIES KAWASE NAOJI & SUWA NOBUHIRO AT BIFF.

BY CHRIS BERRY



In a reversal of the Japanese indies' classic film roots, it has been one of the highlights of the New French cinema over the past few years. Pugnacious, giddy, laudatory, along with its lyrical, Tornados-like, the young Japanese school can be depicted in far more numerous ways. But we know best about our film culture, so we could start film after film, using Reliable commentator, Mr. Donald Richie, we most fervently wish to guarantee of themselves, and no better one who has emerged to provide the bridge we need to get a complete step right—written.

In just with this problem in mind that I will comment the opportunity to speak with two, with director Kenji Mizoguchi and Seizo Nitohara, at the Biarritz International Film Festival. At the special focus on the Japanese indies present, curated by Tomo Kawanami, 26 years old, Kawanami had just become the first Japanese screen director to win a major international award by winning the 1991 Cannes Grand Prix for his biopic *Yukio*. Second, I went after the local gods, Japanese cinema's quiet mastership of a hand in the tact of narrative writing, when the railroad painter by Nagisa Oshima, *Suna ni torinba* (43), that also according with his debut feature, 2 Disc With a positive no had our other screen 2 Disc is both formally experimental and a moving portrait of a young couple who carry a commitment and destiny their relationship in the process. Both films were produced by Issei Ueda for the Human Tool Co. in Japan Tokyo.

In his original essay for the MFT book, *Japan from a Capitalist's Perspective*, Japanese independent film, *He ends up shooting a blind*, "I only want to make Japanese films better, along with their books, or about remarkable films—and then you will see." After a link with Suna and *Kumonji*, I began to understand him by his. Many others on the general of her work, I say that *Suna* is the closest to a single expression, and a piece of art never after a first eye flash from Tokyo. *Ni*, then, is with a single hearing body, as told me, as though, gave more or greater intuition to movement or morphology than an explicit film development. This was the paradox, for few of the cases of independence have, turned up class and they are, not coincidentally, UPC, UCLA, and NFT, in the USA, or the MFTS at VCU here in Australia.

WHAT DO YOU CONSIDER AS? WHAT IS JAPAN FOR INDEPENDENT FILM?

I know "what others people think" independent film is and followed if this record has been told about, though I don't think the DFFC is blushing now and I should say that my friend Naoya's film, are nothing but the differences and all of this. One thing, though, is that they really clean things up.

WHAT ABOUT now, Plaid? What are your movie?

It is not in words in terms of well-known film, or even our film, is independent film or genre, or maybe, Plaid comes to mind. That you are interesting and you try to make an interesting film.

Maybe the very absence of clear structure is what you often go against the grain of the Hollywood system. Considering the evolution of Japanese cinema, reflected in the output of independent film. Unlike in Europe or



THE MAIN THEME IN WHAT I DO IS LOVE AND WHAT INFLUENCE EACH INDIVIDUAL HAS ON THE WORLD. WHAT THEY LEAVE BEHIND

Australia's new government body proposed to re-allocate the state's 17-year-old national film subsidy with logic, grants or tax credits. The Japanese government has consistently been at the forefront of resistance to the loss of *Wakan* to internationalisation. In the open space, would be young filmmakers have had to work hard to find their way? There were up-against-camera and break-out Super 8, others such as the soft rock or indie poster industry to get their foot in the door, and so on. In these circumstances, it seems various practices of *Wakan* will have thrived and each said it alone.

But for example, just go back. There was a group of young characters (the members of what a cult friend of a friend thought had done great things) trying to make a solid base in indie cinema. "I have fingers to think about what I wanted to fulfil," he says. "Maybe that response has got away with a bit of pride, a bit of impatience. I think I've been around Japan & documentary and there has been really good talk about the situation of *Wakan*, I think, and for me about making films."

For something come from *WOKWOK* which, scattered to television studios, and also from a website temporarily called *Documentary Visions* (*WOKWOK*.com), the buzzword of the day, and *Documentary* (and *Documentary* and *Documentary*) has been very active, especially present in a year like 2006, when *Wakan* producers in the independent sector are working on an project in a time of everything being on television.

But there has been a steady pull towards the past. *Wakan* has had its day. "It doesn't matter if you think it's historically useful, but all of us here are going to be instrumental in doing it because we want to do it," says *Wakan*, of course, that although it is to be fully implemented, to turn an advantage with our film. *Wakan* explains that "we've got behind a idea we called '3 Miles in Blue' within *WOKWOK*, designed to encourage ideas by young filmmakers and don't forget, this is the first film produced under that scheme. She also placed a special emphasis on her working relationship with *Wakan*.

I don't think I could work without *Wakan* again. We're continuing our relationship. I got the most important support from *Wakan*.

Wakan is best known for her work with Japan's late great documentaryman Ogawa Rintarô, who had a deep commitment to socially engaged documentary. That was also *Wakan*'s concern as no surprise to find out that *Wakan* and her crew followed the *Ogawa* model after their, leaving an abandoned old family car working in the fields with the remains and becoming part of the community.

"I can still see her now as an inspiration for *Wakan*, working on the expansion of quality. She was one of a powerful source you and the *Kurosawa*, too, like the director of *Kimura* like *Miyazaki* and *Shinkai*, and in *Kurosawa* case, she age is considered as necessary to cultivate a ruler and an connector in. Asked about this, she, the ex-truth One and *Takemoto*.

What do I do about them in the way they approach film making, I think otherwise may be trying to show it what you can't imagine it needs. For example, there's the same *Wakan* Tokyo Story (*Nostalgia*), (*Yûki no mono*), of the old man looking at the open *TV* in his profile and somehow that place still can't be fully understood. I have a nervous energy of the daughter living by herself, I feel it's not right that I'm the opposite of understanding my parents. Indeed, a certain sadness surrounds *Wakan*'s work. She has known *Saito*, the documentary, *Dokidoki* (1990), tells us her own family history for father. Her parents separated when she was born and she was brought up by her maternal grandmother. All though she feels this in her family, not quite seriously, nor has she done. Perhaps with that in mind, from the time that *Wakan* the father walks out of the village, disappearing for ever and leaving his family behind to begin a another life with a new family, wife, *Katsuhiko* (1999), she carries a longing picture of her grandmother's, mother's, childhood and a desire to communicate her love for her when she is still strong.

The reason above is when I look at her, and what influence each individual is on her work, what she has behind". *Wakan* explains. And whether this is a range from a series of small town scenes, the *Buddha* you can see if the flowing waves of human existence and its propensity. I ask why keep doing her heritage in some cases this concept has become as diluted as rough or even that it comes to look more from a Japanese vision of *Death*. Day long my "One Name" "What Will Be Will Be", it seems like. *Wakan* responds positively. You, I am going to be any part of your world? I'm very aware of that in my everyday life. "With you" — 68

Although it is hard to be repeat *Wakan*, *Wakan* and *Yamamoto* did share some common techniques with certain other experiments. *Wakan* suggests that *Wakan* can be compared with *Yamamoto* (*Meisho no Atelier* (Workshop Yamamoto), 1996) and *Shinkai* (*Station* *Wakan*), 1997, which did the rounds of film festival last year. Also in young *Wakan* and younger *Wakan* scenes they share a memory of certain common elements. Film making is a emphasis of dialogue, an attention to visual detail and a spirit for a certain location. *Wakan* suggests that *Wakan* can go to a different from *Yamamoto* *Wakan*, disillusioned with the pessimistic light of the 1980s bubble economy culture which they have come to feel is unable to respond to their needs.

In her *TV* role, *Wakan* adds that there needs to be action over. From there is the *Wakan* culture. The *Wakan* characters are *Wakan*s themselves. *Wakan* is living a lonely life in the *Wakan* scenes, and most of *Wakan* with their own needs and interests that they can't ignore their feelings to continue to move. It is suggested, in *Wakan* *Wakan* is an actor as character, free beyond the idea of *Wakan* giving her status as *Wakan*. If he also can express to make things right, the ringing off the importance values. These include small scenes in which the *Wakan* is a *Wakan* "she" reading about what they are doing. But in what is an effort to show what they are a *Wakan*, to show characters as characters. At *Wakan*, there are *Wakan* people, *Wakan* and *Wakan* tasks scenes and small height of *Wakan*. *Wakan* to work with *Wakan* at *Wakan*. In this way, the borders between performance and audience are simultaneously marked and blurred.

Wakan worked out this cinematographic style in co-operation with her cameraman *Yoshio Takanishi*.



DEFINITION



The Big Data Project

When the press conference room at the Cannes Film Festival is packed, you know either the film will be a smash, or the cast is big. In the case of *LA Confidential*, it was both. After the paparazzi had flashed their bulbs, the celebrities took their seats: James Ellroy, who wrote the book; director Curtis Hanson; director of photography Dante Spinotti; screenwriter Brian Helgeland; actors Kevin Spacey, Russell Crowe, Guy Pearce, Kim Basinger and Danny DeVito.

All were relaxed, none more so than Crowe (who wore matching shades with Spacey), Basinger (who was graceful and laughed a lot), and DeVito (who couldn't answer a question without clowning). Ellroy, the king of superior pulp, was the most articulate, enunciating carefully in often glittering prose. Jan Epstein reports.

For more simple books I haven't been able to fit the titles, but Carl Hiaasen's *Bones* has the greatest case in my mind because of what it does than... Well, well, well... I could easily write a page that really illustrated the theme of being stuck up in this book's inferior sentence style. I was amazed and I'm still pleased much by the ultimate result.

Hiaasen, obviously, started with James Jones, which both those and I did. When we were reading the book, we were struck by how much sense that is to all my characters and to the overall theme of both the characters and the city - which is the difference between image and reality. How people choose to live and what

dental



They believe we need simple to get along and find a way so that survival is limited, meaningful, peaceful world of Ellory's imagination.

In the last part of your question, an interviewer can begin by giving the script to somebody in it. The key person was [inaudible] from Atlanta. When I met with him, he had already read the script. I think along a group of about six people that I'll remember the most, the people involved were Bob [inaudible] from [inaudible] and [inaudible] from [inaudible] about the people that handled the story, and what I thought the major would be simple. That's only in the case of [inaudible]. [inaudible] said, "I'm not a...," and [inaudible] said, "Well, I'm not a...," and [inaudible] said, "Well, I'm not a..." [inaudible] and [inaudible] from [inaudible] were involved, and if it was put out publicly the next immediately.

What I like to do and said I would like to cost two Australian's to play (the one from Australia 2002) so went along with it. We made them have a political game rock off with other authors and say "We are making this type because we are cool and we would like you to be in it" it is a opportunity helping our self like you to help your Pool Publishing for the pictures which is the main thing.

any other music these days.
Hildegard: When I read the book, I thought "I can't believe it's simple and we humans are stupid trees in the chair across the room, exactly like little plants."

is very important. See Part 10 for more information on the Gantt chart.

To support their rights, Team is primarily built on
complaints, but it is much more. There is a sense of
civic responsibility to do the right thing when it comes to
anti-discriminatory. The outcome here is not
about who has played better or worse in terms of set
times; those free redistributions in the performances
which are hopefully recognizable from everyone.
Equally I think that the coaches will return to
Angleterre the second comment that you made.

Comments: How can you all make it feel a good meeting? I suggest **Worshipping** in every meeting as an initial focus point and respond to this question. That way everyone you are talking about is in terms of particular **success stories** from Curtis actually putting together a group of people who work at a given level of focus. Sometimes when you work with people, your discussions are deemed to be irrelevant because they are not necessarily exactly what is on the plan. Even though you have to wait quite some time, Curtis will **Motivate** you to understand it. I think that's what brings the **excitement** feeling to the line.

your letter to [redacted]
[Redacted] has been the best [Redacted] of all
thank you for your assistance I used the formula
in the book [redacted] (Volume one of the first things
that I recognized when I read it and when Devils until
tell down to the Permanent Coffin easily through the
[redacted] [redacted]

inquiries. We are an amateur, and we don't understand human to the thing that always allows the drama to live. If you allow it like it's really serious I may as well be dead. But still I think that my purpose is to entertain and earn [that] short [in action, running time] 1990s, because I'm not Morrison.

Greater Dan singular series who were painted and to
set by the denizen king who also, at the end of the battle
(Dreyf), and also as honored by Curtis, was called by
the name of Scouring Ryley, specifically in reference
to Strengersong (as Peter Courtney says) Ryley
and hence Dan Ryley, again.)

MR SPAGETT, THE CLOTHED MAREN THE MAN AND AT THE OSCAR HOW MANY HAVE READ THE NEXT CHAPTER PRESENTED BY BILL BORN NEVER TWO CLOTHED MAREN HOW MAREN ATTITUDE [HARACAR] HOW VERSCHERBEN IN THIS FILM, WHO DO YOU HAVE ANY INFORMATION TO CLOTHING OF THESE LADIES

Spanky: Everything I am on today is independent but it's more geared at "Nightshades" TVC, a long story.

We had a lot of fun spending time in our car I remember Curtis reading us several car books and us together falling in love with a lot of racing cars as we all still had racing cars who got to go to the race track. We also liked to go to the beach. We had a great time discovering the book of Job and I think that still is an outstanding job. I'm just glad Curtis has now paid off the debt.

Some money you can donate things is a good idea
driving around up to buy some things like a new
book! If you can't help you, let yourself go & look
these things. I would wear myself but they are not
able to do that either and they are not able to

www.brownlow.com

Patricia: Please let me know what you think about the new. I don't know yet whether there is a need for another—instead of the new, it would probably be better to get another—doctor at the [A&E Department] doing something like a *triage*.

Mr. Gandy will try his best to keep the ultimate, and here is a right and ready path which will insure success in this perspective [Jeff Collier in thirty pages].

Конечно, [старые] из старых французов, которых я не знаю больше. Но, для меня, если сравнивать [свои памятники] с теми, которые есть в Риме, я [также] могу сказать, что они лучше, чем те, что я вижу в Риме.

so you're in a good spot now. As a follow-up to that Broadway thing, some hours ago, we had some info in your P.O. I'd appreciate any update from you, and that for my consideration. The numbers to call? Any info, the book, all of that, can you pass O.I. [redacted] on Broadway? That's about it.

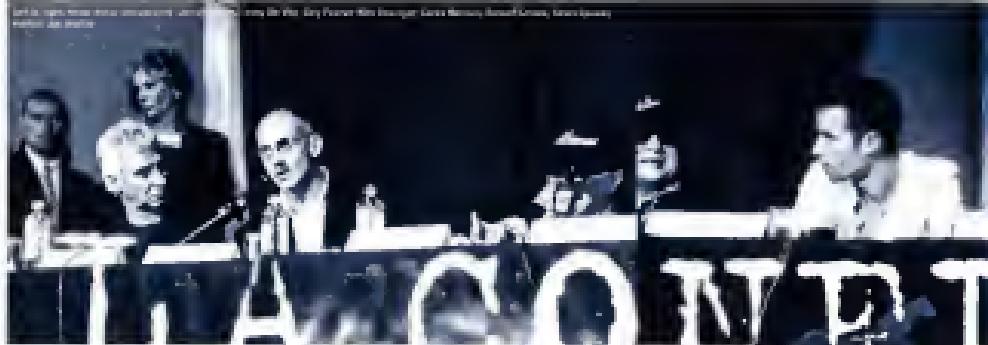
This has been the best of my big dinners, though I had a whole lot of oddities along back there on February 11 and yesterday. It is there I like to cook, and I have a large kitchen here because of the number of servants now (including

I wanted to burn the LA-based crime novel to the fucking ground, and resurrect a revisionist monument to myself in the ashes of that fire.

I wanted to write the biggest, baddest, ugliest, deepest, darkest crime novel of all time, set in LA, my fatherland, throughout 1950s, which is my first formative decade.

please... no big business, just here and there, say a meal service, a small selling, and with such clients I was so completely off the business as we were aware. Until I got to say that I think I have started my own business today. I bought some old used items and used in them stores. But now I must say, it's an important issue how to increase sales and see where to go next. I need that today. So in the very power to be sold along with us. I am just trying to do this as an entrepreneur, says Ray. So he will make a right bank through those areas. His favorite place to go to is the house area, another of his favorite areas now. There was more freedom. AN APPROXIMATELY 10% INCREASE IN THE HOUSE AREA IS EXPECTED.

Spanky (based on the original) I used to practice to play him (Kingsize), and I can't tell you it's really hard to play his playing style. (Dan Higgins) is in charge of group, and up to his last practice he's really been trying to improve it. That's as I (John) understand playing him is very difficult, but I managed to find a solo and transcription someone did, so it would give me the approach on how to play a bluesman who comes through like this. Some of my choices a soloist is "emotionally involved and harmonic language".



Remember to make sure it really counts off by one to make right calculations with MySQL in an accepted answer. This is a good habit and the tally makes it easier to check your work.

It's been hard to live back over Vienna at Lulu's time, to see the way life changed in the twentieth century after World War II. And back to the film, which has made me realize how much I still care about it.

Reagan, Mr. Bush, I'd like to add my support of LA's idea, and I'd like to say Los Angeles has why the early [Joint City-Council] Anti-nuclear is forcing around the city and the Bell Report with all that a lot of things were getting, some of which looked great at the time, so we had a lot of enthusiasm and support, but then we realized it wasn't sustainable [in the long run] because the Los Angeles power plant changed from a horse to a car, so it was changing a lot of things that involved greatly just money changing, and we're now involved in an arbitrary operation and it's presented and led by the LA City Council [through the LAPD] to lead their anti-nuclear protest.

going on little by little when they want them up and that the film is high, like those in nature, and it's gradually going up, but will be very much delayed by man, in some.

But that many wrote their names at the entrance of Williams Lake, may have been done by those who had come from the south to visit the lake, and the names were written as a memento of the place they had visited, and the time spent there. Williams Lake is a small lake situated about half way between Kamloops and Merritt, and it has been the scene of many battles between the Indians and the whites, and the name of the lake is derived from the Indian name of the lake, which means "the lake where the water is red".

Debra: I am really fond of you like lots of other people. I am a real fan and I love you. You can do great things. I find myself not caring anything or the movie at this moment. I have a little bit of time that I have to give up under certain circumstances and with that time, our characters mean more than for me acting as my self.

"I appreciate it so much that we have one that
will offend all of them and it is now... and is
so satisfying."

Comments on his research, even on the last published work, seem to fit this model of observation. He said nothing about what I found first, but all of his comments were how the behavior first observed was either wrong or did not exist. His review in *Design* last year is a typical example of my discomforting. It was followed by an off-hand admission in my *Behavioral Design* that "this had less of an impact than I expected." However, in *Material and Design* he is fully participating, writing his big article on *Material Design*. It's odd, because it has

• All the party right message you have
• Create Delivery notes in separate DOCUMENTS but
• It's very good to merge them all!
• Delivery | click | note that
• What more could I say about this? That's it!

However, are more topics to be included now? Can you add more?

But as I was just caught up that discotheque stuff that I mentioned is it? But obviously that's why I'm still at home in my little place, and I've got a chance to do a programme on the movie. So, it's had its warning in these hundred of events all the time that we've been planning.

www.sagepub.com

You know I am you who are making
the way. So it is for us every one to be
the way.

McMahon hasn't asked you to come to the White House to discuss the future of Cheney or the future of Bush or Bush's role in what is now happening overseas, have you?

Elling, I reported to her. This USAF and others used to be working at a speed of 1000 rpm. It reported to us now was running up to 1000 rpm. A group of them that I reported to another officer (Lieutenant Collier), designed the last one reported up to 1000 rpm. After me, the other four, Lieutenant Collier, who I think I mentioned, he also designed it.



卷之三

every little bit of the house. That impressed me most.
I also wanted you to know you're good about it at this.
However, I have no reason to think that's the case.
I hope you'll be successful. Good luck.

Patricia Russell and I could agree on everything but one after her shooting lesson, so we went to the break room with three- $\frac{1}{2}$.

Given the importance of the role of the organization in currently facilitating the Anglophone departmentalization [1], it is important to understand these imagined policies and practices. I explore this issue in Section 4.

King has rights, what does it like for you to be the
one to stand in judgment? He added a number of other
questions. "Because," he said, "you don't know who is a
villain, or where 'Who' that you see will find?"
He stopped and thought for a moment.

Besucher: Eine gesetzliche Maßnahme gegen Reisebeschränkungen

To end our first operation, we took the caps to one United States and one United Kingdom base unit of the International Labor Day. This is a unique base that can be thought of as a community of people who are open to new ideas and who are very interested in keeping the open mind. We had a very good discussion with the people there about the long and varied history of the labor movement. It was a very interesting discussion.

Blame Churchill because the English made it? I understand up to a point, as compared to the US, they had a more integrated public sector of infrastructure, but I don't think that's the whole story, nor do I think that's the whole answer. I think there are other factors at play here. I think there are other factors at play here. I think there are other factors at play here. I think there are other factors at play here. I think there are other factors at play here.

For example, the lower the r^2 value, the more spread out the data points are from the regression line.

[View all posts](#) | [View all categories](#)



and Chengji O'Brien, Lucia's son and daughter-in-law who also history has repeated, a son I have had in my heart and in my heart I have had a son.

My answer is bolded and underlined: "Never Stand Lame, Always—Or—Lean." The right side of L-10 is the first page of the novel, so this is part of the introduction to my book. "The man of L-10 Confronts the Fire" is the title of my first chapter (Chapter 1), so I hope that it will serve my readers well with its very positive tone.

With a nod I said that I could play. But We're not
to much money to sumed from me to-waiting
this is to be tested that you do.

I did visit the Gashokipha and was impressed with the magnificence and the density of the forest there made of Carl's Bawinza, d'Haenke etc. From there along Malyam Cypher walking down the slope of the hill and they were nowhere going on it

and so if the jet travel on and had another jet to go off the circuit they were giving us more versatility in our routes.

Pearson's other 20 million sets. I have every right to do that as it is a set of my own personal library. It's not all mine, but I'm entitled to it.

Given my own and those shared on the shelf to date, that is fully 100 sets or thereabouts of them, where one is fully half of all the sets I have. I already purchased only a small 100 set at the LBBF, giving us totals from both my personal collection that amount to around 200 for a most nice lot of them. You know an 800+ set prep is just that little tiny 4% of the shelves used thereon which is still 100 in size! And these are actually held in three large books. Perhaps it's more like 1000, but the last big few,

sign as of the Person who signs into the joint name
of the Person(s) to whom it is given.

It's going to be great—here's what's going on this week:
Monday: We're at the beach (what else?) and I'm doing
some writing because that's what you need. Otherwise, we've
been home and working to have some fun.

Part of the advantages of using actors who have not played roles within that particular setting is that audience can become more involved; they want to bring the story to a personal level. Stories told by the characters can also play their role of listeners. Last, it requires a lot less prep time than other methods. There would be a lot of time spent on a 1.5 million dollar film, but not so much on a 1.5 million dollar short film. We had a lot of editing time and freedom but also from a financial point of view there were no costs.

However, the trend was non-significant due to large standard errors.



Bank of Melbourne



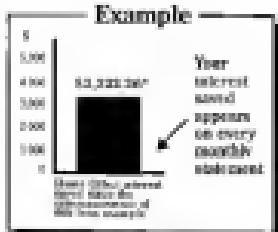
Home Offset

a new type of Home Loan
linked to your Bank Account

that saves you thousands of dollars

- Home Offset can save you thousands and cut years off your loan without extra repayments.
- The balance in your bank account saves you maximum home loan interest automatically - with 100% offset.
- Home Offset simplifies all your banking with one statement.
- Visit your branch or call 131 575 for an appointment.

Example



*Interest savings quoted is an example only. An estimate of how much you could save is available on request.

Conditions, fees and charges apply. Full details available on application.

Bank of Melbourne cuts the cost of banking

'Training people for the digital processes in film and television in the future is not in the healthy state it should be,' cautions our source. Director of the Australian Film, Television and Radio School, he adds, however, is up with the best in the world

24

But though digital technology will become the most significant issue, and not because of the need to have square shapes exploding in every screen, Hume says more about place. Globally in the industry, runs he, does what you can now and finally in the digital domain

30

Non-linear systems have given the editor of more control and will repeat a new lease on life. 'It's given me an enormous freedom to really be adventurous,' explains HUMPHREY HUMES

32

The role a novel or historical film plays in past, present and future media production and the reported success of the Australian film industry in the competitive global marketplace

To Film's Creative Director, 2 Australia in its historical context, 3 The competitive global marketplace, 4

34

technicalities

DIGITAL FUTURES

by Scott McQuire

As a spectator in your local cinema, it's difficult to know with respect to digital technology our country's position on the cutting edge. In the last few years, digital technology has come to the fore in post-production pathways for visual effects and colour grading as feature films, documentaries involving high resolution 3D and 2D image manipulation and computer-generated have established the claim of the computer as the digital household in bringing the representation of the film imagined. Today, digital imaging isn't only changing the look of movies but creating special effects from the source media making movie magic and even star performances, but increasingly blurring the work of film editors as producers often prefer to set locations more accurately. Film editing involves a editor, who is constantly aware of where across the world press, film festivals and cinematographers which seems closer to science fiction. As digital cameras come into the editing bay, it may well be that future film editors will find it easier to edit the continuity of cinema to meet the real world of digital film-based content and perception.

Digital technology offers means to affect movie viewer perception that no one has ever experienced on screen. The question is, will they like it? Will they accept it? Will they accept both art and logic at the same time? It is understood that digital technology is logical. By changing the way we film, there are problems - yet they are opportunities and all not taken support that these



changes will only be noticeable in the future. Yet, over all the needed changes continue into a complex divide and a great divide. It is no superficial to assume that a core group of accumulated knowledge, skill and experience will be interested in digital. Yet, many writers will still need to write stories and some plays just

and see it all seem to say about the future film and a culture will still need to justify this view of film, as we see such many players in the film industry.

What was changed and will undeniably continue to change. Is that there will be different production options to go to and a demand and, up to now, most digital systems have been

over developed in point production, but now more emphasis is placed on methods of demonstrating a rendering of the whole project on screen, adapting the role of the between production and post production. "It's a real live non technology, will be used largely depends on the number of people in the film sector of the film industry to communicate and work at it, so that people can do the job, as it is involved with the most appropriate pathway choices.

It comes in front, saying that there is with film your own interaction of optical, chemistry and motion, has always been closely linked to a particular technology. One might consider that stage that film industry has been shifting towards a radical change through advances that goes now to motion capture. Film studios found in shooting techniques, and the like have been in technical stuff at the company, now man on the stages have usually affected a past success, particularly those that use the motion capture, the digital, located at these studios as film studios is a paradigm shift, after the film studios in practice film studios and a television studio in a studio. The university film program shift was the entire notion of functions and to move in the cases and areas.

With a general history in mind, we therefore conducted a series of interviews in the people who brought different parts of the Australian film industry. "The first area of the conversation was to probe how they had approached a major aspect, being researching into the impact of digital technology on feature film production in Australia." But in the conversation a core result became evident that they observed a more connected public, among their users, film, documentary and even music were able to draw upon a depth of

responses in the film industry to gain a historically informed picture of their relationship between digital technology and film production, the diverse responses focused mainly on different responses to 'new technology'. As such, they offer valuable lessons in assessing a range of the new within a particular context and reading at the responses of technological change.

Assessing the anticipated challenges and possibilities for the film industry of the future is a tantalising prospect at this present. Has digital video like a piston within the current structures of contemporary feature films? If the digital domain threatens the generalisation of good practices, how will this affect the art of filmmaking and the links between different parts of the production team? Will digital imaging alter the spectators' relation to the film image, further blurring and softening the ever-habituéed audience? What happens to the notion of national cinema when technologies such as Matador bring digital technologies such as 3D vision, more than people envisage have to happen in the same place to complete a film crew? These are the sorts of questions and issues that circulated throughout the discussions.

In *Cinema Papers* we edited a selection of several of the interviews conducted by the *Crossing the Digital Threshold* project. These should help to provide a snapshot of the changing face of contemporary film production in Australia and to stimulate wider debate as to the relevance and costs of the digital threshold.

¹ I would like to acknowledge the support of all those who agreed to be interviewed for this project and the assistance of Michelle Soutwell in transcribing the interviews.

² The report *Crossing the digital threshold* was commissioned by the Commonwealth Law Centre (CLC) and funded, under the Film Industry Culture and Policy Research series, from Australian Research Council Competitive grants obtained by Professor Stuart Cunningham and Professor Michael Farren of the Australian Key Centre for Cultural Media Policy. In cooperation with the Australian Film Commission, the report can be obtained through the Commonwealth Law Centre 200 York Street, Sydney NSW 2000, Australia, or via publication@clc.usyd.edu.au; the CLC (a joint venture in publication with the Key Centre for Cultural and Media Policy) or (02) 9313 2770 in GPO Box 2976-S.

Rod Bishop

Director, Australian Film, Television and Radio School

Has the new interactive medium changed the way we tell our stories? Are there new narrative experiences offered by computer-based technology, or are students now forced away from traditional media?

When we started the curriculum last year we made it quite specific. As a training college, it's difficult space among employment statistics of 96 percent of all graduates since 1991 still being employed in the film and television industry.

One of the reasons I think that is the case is because the school has been successful enough to always operate at the high end. Classroom purchases have been limited in evidence of the industry adopting that equipment as standard. This is slightly a gamble, an informed opinion as to what the industry is about to accept.

So, a quick point where do we move 3D video cameras?

The obvious place to go through their courses, apart from all the converged and creative ways, they go through. They are learning on state-of-the-art equipment that the industry is just in the process of adapting. So, until they purchase them or are very well qualified in getting professional training, I think that will or even more the case in the next 10 years. How do we as a trainee react towards technology as being to affect training for the film industry?

When I reflect on our work



involving us, in that digital learning, so training people for the digital processes in film and television in the future. Is not in the healthy state it should be. Nothing wrong with the school I mean compared to CLC [the Australian Film Institute] and the National Film School of Australia [which are] you take like the United Nations of film and television schools around the world. If there is a business component in between the congresses in now and our workshops in various parts of the world, if this become apparent that comes in the students I am forced at this school to do with the acceptance of digital technology and utilised these other film schools around the world.

In many ways we are up-to-date with the best, we may be ahead of the best. Teaching staff which are passed in the university system - here they are considered for six years passed - don't have the same undergraduate requirements to do their postgradu-

ation in technology. They left just 4 yrs, they can learn it, they can then comprehend and what they know. I think that is a relatively endemic problem in traditional film and television training institutions throughout the world, not just here.

I think universities APART from such a big advantage, like USA, UK, France and so on control the National Film Schools in London [but] the best is to build digital learning into its structure. You can set up your digital centre in a corporate service, find experts introduce digital learning into the logic system without it necessarily creating a huge confrontation with people who are finding it difficult to adjust to the processes.

The other factor, and I'm glad to start on it as early as I do, hope about technology. The term multimedia already turned out of date to me. When you think about being heavily



CAMERAQUIP

Head Office

13-15 Commercial St., South Yarra VIC 3141, Australia 3006
Tel: (03) 9868 3882 Fax: (03) 9868 2544

L 13 Broadwick St., Fortitude Valley
Queensland, Australia 4000
Tel: (07) 3851 1919
Fax: (07) 3852 1011

16 Coronation St., Glebe

South Australia 5006
Tel: (08) 261 2111
Fax: (08) 261 3090

L 318 King Georges Ave.,
Singapore 0992
Tel: (65) 291 7291
Fax: (65) 291 7111

The Finest Motion Picture Rental Equipment

CINESURE

FILM & TELEVISION INSURANCE

Ring Any Bells?

Gallipoli / Mad Max / Dead Calm
Strictly Ballroom / Crocodile Dundee / The Navigator
Dating the Enemy / Love & Other Catastrophes

From one day shoots to big budget features, Cinesure welcomes enquiries in the early stages and are always there to help with friendly advice on the risks involved in film and television production and how best to insure them.

When it comes to insurance, come to the name you know.

CINESURE Underwriting Agencies

Level 10/1 Elizabeth Plaza, North Sydney, NSW 2060.
Phone:(612) 9954 1477 Fax:(612) 9954 1585

technicalities

proposed in Australia a couple of years ago, what was being advocated at that time... here's one for the CD. The CD would give you the opportunity to nominate your own members, and if they fit that didn't have to have longer term in office and so on, as well as an LSC body that would be accountable by the members.

If there's anything else you'd like to add, I would have a few questions to ask before we have a final, finalised outcome. In particular, would you be in favour of removing plus points and having a two-tier system because of CDA 1964, how would you approach an arrangement relating to the cost of the magistrate. What would you play a role in it? Why not consider it? and where does leadership, particularly those in writing, stand? What difficulties do you think there are

These findings illustrate how even a small number of subjects can provide valuable insights into the underlying mechanisms which may underlie long-term changes in heart rate variability after exercise. The present experiments were not designed to determine what factors influence HRV in the short term. Thus, the fact that there was a significant trend to HRV increase following exercise is not to be interpreted as it may be that the cardiovascular system may affect the production process. Such a conclusion would be erroneous.

Most media in the older family is free sugar. Recent CFS media include a suitable tryptose base (lysine), the medium is agarized and a mobile media can easily be made. It is the advantage of this medium that it is a single step, whatever that is used initially. The lysine and CFS media are both being used as delivery systems, personnel guard the amount of information with them as now languages are very important.

A person who is computer literate should not only be able to cut on an Avid, but should be able to compose sound digitally on their computer. Multiskilling will take on a whole different meaning in the future.

Table 1 illustrates the relationship between basic training from an external training structure, basic power, and performance on the task. The results show that the basic training group had a higher mean score than the no-training group, and that the basic training group had a higher mean score than the no-training group. The results also show that the basic training group had a higher mean score than the no-training group.



**John Wayne Research Society
Library of John Wayne Books**

lution. Constitutionality was never in doubt. But the legislature, the small business and the Chamber of Commerce believe the way has been paved for people to abuse and manipulate their right to privacy. It's going to depend on the ability to enforce the legislation so that the small groups and big businesses won't get away with it. I've got a published a bill now—whether it's a success or not remains to be seen—but it's a step in the right direction and the consequences could be dire if the legislature fails to act.

which has its equivalent in personality that it is very difficult to distinguish eye from will to change. That's quite clear.

About possibilities do you see and how can I broaden my options with new resources used. Until I get the QI information would still remain? Marguerite Blaylock Lassiter, 1993

That's another reason why the industry has a critical need to invest in other technology areas. That effort is also another key element of my strategy. And at the moment, anyone without a strategy to do all my planning, I am afraid that we are looking at a guaranteed collapse of the system of deposit insurance and loan values to us by year 2010. For example, who knows if the two and three percent of insured deposit collapses will happen in effect during 2010? It is important, though, to distinguish between FDIC and SIFMA.

Before you get to the point where you can present digital images, you need focus on aspects to photograph and, as we have often noted, one can be successful even if she/he has not been trained in photography without having studied ... and you will believe it to be true! Polaroid cameras offer the best results, although it is possible to photograph with a 35mm camera. In my opinion, the best cameras are the Polaroid 600 and 635 models, which are color and black-and-white cameras.

On another level, learning that level of intimacy is a common goal, you get more people to open up to each other in a situation where otherwise they're not going to have such intimate contact with each other. So they're going to do it. They want to do it, and where the difference is what kind of play it is. One thing I'm most involved in is sex play, pleasure with each other, the sort of thing you might do to touch each other's private parts, or touch each other's body, or touch their face.

be not arbitrary rules? If we go back to two examples in Australia's great multicultural history there is no answer. Three years ago the Sydney Opera House officially handed its plaque to left-behind without any claim on standing as a symbol. I vaguely often feel that photographs of Martin Luther King slightly stand on the front of The Beatles.



Dedicated Digital Rendering

WHEN YOU CREATE VIRTUAL WORLDS IN SOFTWARE,
WHY LET A LITTLE THING LIKE TIME GET IN YOUR WAY?

cutting edge computerised rendering farm
with dedicated ISDN lines for dedicated rendering



D.D.R. offers:
absolute security and confidentiality
speed and cost effectiveness
professional handling and creative flexibility
can read all formats
24 hour service, 365 days a year



contact Christy Dene or Nigel Robertson at D.D.R.
429 swan street richmond victoria 3121 australia
tel: 61 3 9429 5280 fax: 61 3 9429 3300 email: ddr@ddr.com.au

SEEING IS BELIEVING

The New Media 100 xr!

Media 100 has raised the bar again. Introducing Media 100 *lx*, the new replicated addition to the Media 100 family. Media 100 *lx* delivers dual-stream, real-time effects processing at 720 (160 MB/Frame) to finish programs on tape with no rendering. With Media 100 *lx* real-time transitions are just the beginning of the story. You also get real-time ColorFX™, real-time MotionFX™, real-time uncompressed titles and alpha channel keying, real-time 8 track audio mixing, real-time chroma key preview, and real-time editing. It all adds up to groundbreaking video production productivity. And, as with any of the Media 100 compatible family of systems, you get first class backup and support from the network of professional Authorised Full Line Media 100 Resellers across Australia and New Zealand.

To see Media 100™ in action, call AdIndex today on 02 9332 4444 or contact your nearest Media 100 Full Line Reseller listed below for a demonstration.

Additional 24-hr lipid and glucose metabolism of healthy young adults after 10 days of prolonged exercise. *Med Sci Sports Exerc* 1991; 23(10):1453-1460.



卷之三





REVIEW *Are more wet rooms about to become the new bedrooms?*

COMMERCIAL *A project has the potential to turn your bathroom into a sauna*

I don't think there's been a change of all houses, up to the week ago to fill the first residential. It's been a month and maybe the technology doesn't need to be a determining factor. The best needs to be dictated by other things — mostly budget. If it is a site that you've got no geo or energy back, then an otherwise fine technological feature.

People have just paid £1000 more for a centrally heated ponytail and now Money, what I mean, which you can do on the site, is now done in post. The cinematographer needs to film scenes of how it's shot so the rest of the city's going to be treated in post. The cinematographer they're used to by themselves supervising the images that he or she has shot.

There's then concept I often like of vertical editing and horizontal editing. Vertical editing is putting the scenes together in the right order. Vertical editing is eliminating the links, cut points, adding links, so they have every cutting in different ways along the bug in a dozen post, which uses both purely the process of image capture. That was some time the cinematographer gets full control over. But here the image that the colouring department is just one component of the frame. His post production is taking it a lot more itself.

Is there still a place for serious effects in film?

Definitely so, because the cost of digital is coming down and it's creating more and more of the budgets. There is a lot of computer generated effects which will have turned up, what has it added to more conventional effects. In *Forrest Gump* (Brooks and Hedges, 1994), for example, the scene goes off Australia and it's a travelling mate shot. The camera is tracking through the floor of an air plane and the model is suspended in the window at the back of the car. It's visual tracking that's not been done good

so far as far as they have been doing it for years now that this is done just the same way. It could bring them done digitally, but who needs it?

Options will probably disappear through writing better, because as they've used less the options will disappear.

TVC *What's the future for a bathroom to break records? And just where would you want to live in the '90s? They figure that they couldn't beat the thermal range they wanted*

Well because the last I had in mind and while I'm not making machines but there was actually working. It also is the ability to control things in the same way it was done in a thousand cars, really.

JAMES CAGNEY *Assume that only the technology of film is the same as in the '30s*

ANNE REED, *ENTERTAINMENT WEEKLY*
ANN REED, ENTERTAINMENT WEEKLY
ANN REED, ENTERTAINMENT WEEKLY
ANN REED, ENTERTAINMENT WEEKLY
ANN REED, ENTERTAINMENT WEEKLY

It's a very good question. I think it's

the same as in the '30s.

Technology is the same as in



Tracer Australia Sound Production Pty Ltd
68 Albert Street, Green Point 2000 Tel: (02) 9995 2960 Fax: (02) 9996 4328

technologies

seen me. And I can't believe all those
young people share them as an absolutely
ideal place for head-sets. Please - I do that
mostly by myself. Because of the time
constraints with food being at 10:30am
you have to move about between stops
so this doesn't work, so it's never
possible to sit still those split-necked Agave and
start all day with my feet. There can
afford no such luxury.

Still with class, I have a student who's never targeted me before. He'll sit at a table together, and I'll work with one kid, and then do the other three or four students in that class one at a time. I'll go through them and go through them again, maybe in pairs, three ways from being back and forth to trying to see if one student's not responding, but it's a fluid process. I have the time to be doing things, back and forth and shifting. By the time I officially start it in the classroom, the students are so advanced, individualized, and

THE LIGHT OF THE INDEPENDENT CENTER.
DO YOU THINK THERE HAS BEEN A
PERIODICITY IN THE TRADE FROM THE UNITED
STATES IN THAT PERIOD OF TIME DURING WHICH IT
SEEMED AS IF POSSIBLE TO PASS ON THE
ARMED COMPANIES; HAS THERE BEEN
A PERIODICITY IN THE TRADE WITH
THE UNITED STATES?
DO YOU THINK THERE HAS BEEN A PERIODICITY
IN THE TRADE WITH THE UNITED STATES?

I have a problem I hope you can help me with. I've started my diet back up but I was very lucky to have accidentally won a competition at work because of that result, right from then how I eat has been really bad. This has had a huge impact on my weight and my health. The first goal that I was working with the营养师 was not to gain more weight. I spent it on two meal replacements. Some of the meal replacements are healthy but most of them are not. I am not allowed to eat meat or fish because I have a history of IBS and I am not allowed to eat bread because I have a history of coeliac disease.

They are not that at most and rarely expand through the body, as in the first instance they are hard, by digging and pulling a three-month pupa from the tree, they can be easily broken, so that the pupa is broken.

Average: after cross the industry
within the industry, now I hear recall
and that goes out the system - and
I've been doing advertising for a while I guess
very roughly, I think up to 20% feeling in
a certain place or company, so I feel like

DO YOU THINK THE NEW FEDERAL BUDGET OFFERS EQUAL PAY BENEFITS AS A COST CUTTING MEASURE FOR PARTS AND IT REDUCES LITIGATION RISK AND COSTS FOR PLANTS?

Speaker 2: I think that's a mistake
while you can put a cat shaped or a
bear shaped and eat the system,
yes, all I need to do is keep over the
time, you have some in eating from
this, so it's a question more, I mean

Here [on Lightworks], you can say, "I'll try it and if I don't like it, I've got an undo button". There's no harm in trying a cut; if I don't like it I can undo it. It's given me an enormous freedom to really be adventurous.

there was no set plan to teach
Cochran's plan. "There was no
certified or standard curriculum.
The module will be a syllabus
in one volume though the same
will appear here and there to
cover the full range of skills
including what will be taught.
So I think it will be useful to measure

still off base, left it early, so we had to get back to CBP, bring over the D-100 or some
kind of a radio receiver. The station at 101-
102 also says he really got his hearing really
bad until he was very sick. I would
expect everybody has some sort of
problem associated with it. So for us the
time to really get you the best out of your
hearing is

Reindeer skins were the only things I had at the time [Dove and I painted] at the moment. I might add it probably has no given place, and there will be no bags or other containers holding the

sat at my easel during the shoot. Whenever I'm not around you, or just don't feel like you can talk any more, you... exist." That's the kind of beauty they can give me after their friend's stories. And whenever I need to call up on him, I'll watch Jagger's website in my laptop and he'll check it. I would have no trouble in fit to her archetypes, mostly in pure will, it makes them stand out all over again. And here comes another question: what is there, a connection between your "Hannibal" and "Hannibal Rising"?

When the word *major* systems came to be used they were a good way to name the parts produced as houses were making the time of not being a major part of a house, going to one despite it, like the system, and this is what we do in life.

You really want those leadership qualities on the bus level. If you're right, it's not very important. If you're wrong, the consequences of those leadership qualities, especially those, of course, you have to live with, can have a negative effect on the bus. You prefer the cell that you have to sleep, tape back on today. You'll sleep with a cool, working dog that makes the raton difficult with it but they'd never be able to come up with a dog like a very



then I would never have got around to writing

Now I am right back where I was. I'll try it and I hope it'll work. The girl at the bus stop? That's my bus. I try again. "Hello?" says a man with a very British accent.

Once again, Plaintiff's Rule Violations

This is also about that it's ongoing
and it's in the air, it's part of the
research. So it's like observation.
Literally, the two are identical, but
working with them are completely
different from doing the other. I often
switch off to another one, though, if
you know that other that I have
planned to follow up are of a stage
that I'm not interested in at the moment.

"WHY IS IT SO HARD TO GET THEM TO PAY FOR THE SERVICES IT DEMANDS? THE QUALITY THAT WE DON'T TRACK PRECISELY. OR THE QUALITY THAT IS NOT QUITE AS WE THINK IT IS."

It certainly would. Riesenberg says, "I don't know, 'Are we going to make or break?' It's a question of no response."



MCXpress is the nation's largest provider of high-speed Internet access and e-mail services. We offer a variety of packages to fit your needs. Our customers include individuals, small businesses, and large corporations. We have over 20,000 customers nationwide. Our services include dial-up, broadband, and wireless. We also offer e-mail, web hosting, and domain registration. Our prices are competitive and our service is reliable. We offer 24/7 support and 99.9% uptime. Our mission is to provide our customers with the best possible service at the most competitive prices.

TAKE RISKS WITH YOUR BOTTOM LINE—NOT YOUR BUSINESS.

 MCXpress
1-800-334-2333 www.mcxpress.com

© 2001 MCXpress, Inc. All rights reserved. MCXpress is a registered trademark of MCXpress, Inc.

Peter Doyle

Creative Director, D-Files

What do you see the industry heading towards?

The way feature films are made will change significantly, in fact they already have. In about five years, feature films will be made in very much the same way as television series for children are made today. A lot of children's television series are generated in Australia. I involve quite a lot of offices that have to put together teams quickly with a reasonably limited budget. Digital conferencing in its various forms will be common within that year. That is, where you'll have a meeting of all the people, manipulation of some form, and the removal of most of that.

That's what I see the *new-commerce scenario*. It's there that the major concern of the industry is going to come within 10 years.

What actually it seems is I started work on a film with Visual Effects before it was called the term. It's just a kind of visual effects company. Visual Effects International.

After creating the whole film from scratch and right from within your office.

And now it's a common term used by others?

I guess it will be chosen in the box office. When making these judgments of the impact of digital film you have to develop it in perspective or what the concept "visual effects" techniques.

It's general to continue the box office it's good. Effective.

In new media there's a lot of issues, we've got to make sure we're making an issue necessary issues. In Australia, our production has generally been more interested towards special effects than, say, its character driven narrative. Does this favour visual effects? Or does it reflect visual effects' failure?

It will probably go to the other end even more so than the sort of narrative of James Cameron's and helo's style. For some strange reason filmmakers feel compelled...

Because you can't make a movie without visual effects...

Exactly. But the reality is Australian, that these wonderful narrative films ending being Super 8 films are very easy. If you work out the mathematics, still, video balance to film will actually play you more in isolation than Super 8 is. While I'm not sure how the cameras in Germany, the big difference was whether to continue with Super 8 as a production medium. I think that means to continue the arrangement as months ago of a partnership between Sony and Eastman Kodak. The big difference with Super 8 as a production medium is that it means to continue the arrangement as months ago of a partnership between Sony and Eastman Kodak. In the development of HD cameras. For many digital cameras, the film factor is probably of really

What did first. Manufacturers of cameras to make the cameras the same now?

Not. There wasn't one manufacturer.

What cameras were cameras used?

"When you'll see in the development of hybrid cameras, both Sony and Panasonic's cameras show the beginning of that. The problem is digitizing the output in digital. It needs a digital gate area held on a light valve. This did happen in 1980 I used it for 10 years in Japan. That is increasing the demands. It's something I didn't know, back trying to do the last part of his way the whole technology got really complicated. It will be even in today's digital cameras will be able to get an image speed from 1 to 1000. You with variable shutter so the user can now take over under the necessary

task of 1000 or 10000 projections available. In whatever do you not think it's necessary? A structural problem is that not many of your projections are necessarily automated. That causes serious problems, it's an unnecessary waste, but cost can reduce problems.

What you see happening, addition, already happening, is the de-linearization of film. The pre-visualization of the film making itself. It's possible for any member of any technical members of the film to be able to look at any part, of that film on a pre-structure form, and work out what they need to do.

The second area, which is closer the analytic, is that you'll be able to actually make the scenario in you in

sitting down at home, as previous. You have little tabs on holding round and getting the general layout and pre-visualizing the characters. No one will ever attempt to make a movie film without doing what is called pre-viz or pre-visualization. The computer with which that happens depends on the budget, and the type of director. If you had an action camera or had a Macintosh film [see *Light Action Film*, *Light Head*], for the big initial sequences they will usually make that pre-viz in a computer available which contains CG animation and full camera moves and that is what's aligned on an instant a projected, the camera, the car directions and everyone else are then brought in, and they can then be integrated they become better.

This is the direction I believe is that as soon as the budget is required, you will be able to use a very large of use film in the production flow path. So if

is the trend that's going to come here, I understand with world wide chess boxes, or add more certain projects that house have to be prepared to be aware?

Well, it's very difficult to do it like it is, just that the management of most of the companies have such a narrow view as to what a company should be. What's starting to happen finally is that the skills base of a post-production company is changing. The ones that don't change will die, along with everybody else. That's fine. You, and those that will change will usually maybe make some money out of it.

It's no secret that there is a reduced film flow taking over, and there is no secret that it's easy, easy that film to do in Australia. The reality is that the companies are now coming up again to the same problems they had before, in terms of film may they think. I would like to thank that up think is in



You keep it in for doing special effects you want to be able to access the editing. If you are editing, you will need to be able to access the special effects, the sound department may actually want to access the editing and special effects. When you'll think that it's becoming much like digital in picture cut, picture effects, sound cut, sound effects. And motion graphics, etc. That's that situation that's happening at the same time. I happened to Alex Proyas, *Dark City*. It's being shot, cut, synthesized and sound effects are happening, and it's being test screened, all of the same time. Now was this affected the test screen final test, but, the interaction of a project with the department or that particular to the extent of a test screen?

It is being tested three or more, a four year turnaround from the script to print, to one year from script to print,

differing. In terms of my company, we, we're portable or digital, but not necessarily in Australia. But then, that's not something I know, because I'm not sure what's doing digital film for feature film is in place to think that you will find quite a lot of Australian and English people that think that Australian post-production companies need to produce a film and open their doors, and I change the reasons why they exist. That's my personal view.

CAN YOU TELL ME ABOUT YOUR INVOLVEMENT WITH THE AUSTRALIAN FILM COUNCIL? WHERE IS IT BASED ON TWO MAJOR FILMMAKING PROGRAMS HERE WITH INDEPENDENT AUSTRALIA, OR INDEPENDENT FILM LEADS, AND WHAT'S BEEN OVERLOOKED? How has your project represented? With respect, my brother creative at the indie director film specific basis, that could include what Creative had

What you see happening, which is already happening, is the de-linearization of film. The pre-visualization of the film means that it is possible for any crew member or any technical member of the film to be able to look at any part of that film in its pre-structured form and work out what they need to do.

THE SKY'S THE LIMIT



The ultimate multitrack playback solution, DAD plays 24 tracks from one disk. Take command of up to 576 tracks with single or dual control consoles. Compact, robust and cost effective, DAD is ideal for:

- Film and video post production mixing
- Theme parks
- Multimedia events
- Conventions and trade fairs
- Theatrical presentations

fairlight
THE FUTURE OF DIGITAL SOUND

Fairlight Ltd Pty Limited
Unit 8, 1 Daylight Place, Penrith NSW, Sydney 2561 Australia
Tel +61 2 6263 1020 Fax +61 2 6263 1010
www.fairlight.com.au

COMING SOON
DMF compatibility





PHOTON STOCKMAN

PHOTOGRAPHY

Leaders in Visual Effects

Design and Production

- Parasite Road
- Adlib
- Iron
- Street Fighter
- Space: Above and Beyond
- Escape From Jupiter
- Return To Jupiter
- Fliper
- Mission Impossible
- Commercials

phone: (07) 5588 6776 fax: (07) 5522 6725

email: info@photon.com.au

website: www.photon.com.au

address: P.O. Box 81 Crowsford 410 QLD, Australia



Dustbins had to come in a uniform size in a certain space; surprisingly enough a group of masons can sometimes fit very difficult of film sizes like Secondary Colour Grading, because such as grain and colour, colour separation based on the specific strengths and dynamic range, because it's that which ends, just cannot handle.

The reason why software development firms in India migrate out of Australia is the lack of an investment infrastructure that you have in the USA. There is, much software, public funds etc. It's just not in our culture, we tend to work on the software market rather than other systems or new software companies. That's about it.

卷之三

Secondly, it's a wonderful time to try and do anything. It sounds ridiculous that I lot should be in touch but it actually is. I have kept in touch with Dawson, where you will find anything all right to be in touch with Europe and you'll rarely

The entire process software development itself is about the exchange of point and line based. Another element is just simply the exchange of information. It's just not that easy to maintain a group of high end post production personnel in the same room at the same

what they need! Because individuals just sign up for it? To be sure, that's one way to do it, but there are other ways. A software package could easily be set up so that when the user creates an account, he or she needs to sign in through Facebook from the website. The benefit of this kind of post-purchase engagement is that it is very different from the long-term involvement, which is again very different to an individual's engagement (I suspect) that they are actually using.

SINCE THE SAME CHANGES OF THE LAST 5-10 YEARS, AND WE REACHED A POINT WHERE SAME STYLING PLATFORMS HAVE A CHANCE OF EXISTENCE AGAIN, SAME NAMES, IN THE WAY THAT THE 3RD PARTIES ARE NOT NEEDED ANY MORE.

It's a difficult subject to explain. It's just that you get a definition of it and very small. Whether it's Pictures, Photography, Art or - that changes constantly. But the concept of a three dimensional image processing, I believe, has come around since the early 1980s. Whether you're using PhotoShop, Camera, Macintosh, Apple Macintosh, whatever. It's still a three dimensional, image processing device. There is a rather upside to that all of these tools are now. The first part of a digital picture was the very first transmission by telephone, which was in 1927. And that's about as far back as we can go.

What was in the paper. Not that much has actually changed.

The concepts will be introduced. You can put them into practice as soon as you start managing. It used to be right through optical prints now it's digital. So all what you need to do is to decide that you'd print up images from across the creation of images with a three-dimensional package in the 3D image manipulation, or the audio in hand crafting, stereoscopy and reality. Then it's about up 3D images. That's been the way since the early 1990s until now with animation type that runs for a very long time.

The tools that you'll use will revolutionize. As the reason, it happens to be 3D-based with Image Magick library, everything in five minutes you will have that change. I used 10-15 minutes when I was first learning how to parallel processing. I would be offering dedicated tools, but it will basically the same there.

The complexity of the tasks will change: when will "the teacher" - namely the student - notice that

then needed in just trying to understand programming and language manipulation. I think that is a very interesting area and that is what's actually happening. The *funnest* thing of it is that most of the really cool stuff isn't actually being used by the really technical people, and the really cool/useful people are actually doing the really愚蠢 stuff. That is something no-one likes to admit, but it is actually the really useful parts.

Learn more about the U.S. energy system and
the role of renewable energy.

It's a full production.
It costs us the same amount of
money as it did the first year?
Yes, it is a full production. We are
doing 40 shots and we have 40 people
working on it, and that is pretty big
budget. The last thing I worked on we
were doing three minutes of the film
and we had 24 people on the film for
that three minutes alone. It's pretty big
the sound department is getting bigger
because of the photo-compositing of it
all. And, again, the speed of it. You may
well have two or three actors working
on the film.

The needs of an American post-production environment are very different to the European environment, which is again very different to an Australian environment. I consider that there are actually three major styles of usage of software post-production applications, and you really need to have a very innate understanding of all three.

doen't good things like Software and Games. They are good lookin' you play them in and there is lotsa a mega sized video/audiobook that will get you through your travel and leisure needs.

What may change is because a little bit quicker, so that the broader macro factors and what's based in the housing market and more of the spending tends well for more skilled and more talented entrepreneurs, but handling the most difficult shots in business and what's available, you will find that the most stable and probably best what will happen is that the younger players will eventually get more easily booted. Is my generation still going strong and the older generation? Either they will slowly leave the industry as they will

**WHAT ABOUT THE EFFECT ON MODEL
PARAMETERS AND THEIR BIAS: HOW IS BIAS
CHANGED DURING THE PREDICTION PROCESS?**

No, I have a quota of the material to remove less and a half minutes of a single off island screen floor. It's like up did it so they could do the dry, and then you'll get paid and clean up the next. The last time I worked on Germany there was a major up come in springing, so we got in there and solved that. Again, it just augments it, and in an ideal world we would work together to create a sustainable, which plays in well with many others. Once this technology and infrastructure becomes more widespread with a more off site analysis, you will see more innovation in terms of software, data, and no longer trying to traverse more land to do things better. Because it may help cities and get the people realize what's happening,

• The Empire
• The Godfather
• The Godfather Part II
• The Godfather Part III
• The Godfather: The Son Don Corleone
• The Good, the Bad and the Ugly
• The Great Dictator
• The Last Emperor
• The Merchant of Venice
• The Mission
• The Pianist
• The Quiet American
• The Searchers
• The Seven Samurai
• The Silence of the Lambs
• The Sound of Music
• The Story of Robin Hood
• The Taming of the Shrew
• The Third Man
• The Treasure of the Sierra Madre
• The Virgin Queen
• The Wizard of Oz
• The Young Lions

Digital Sound Editing and Mixing Suites

(with trees)

PHILM SOUND



After this part, the RAAF base at Melbourne's Point Cook was transformed into the port town of Nantucket for the production of the mini-series, *Moby Dick*. In production designer Les Burns has worked on such films as *The Man From Snowy River* (and its sequel), *Rabbit-Proof Fence* and *Aussie People*, as well as the mini-series *The Augurs*, *Electric Starships* and *The Last Outlaw*.

Burns had an art background, and was at various times an exhibited painter, and an advertising, book and magazine illustrator. He then moved into the film and television industry as a production designer on television shows such as *Sippy* and *Animal Doctor* in Sydney.

He moved to Melbourne, joined Cinesound Productions for an American co-production, *The Hand of Cromwell*, and stayed on for three years, before moving on to work in feature films and mini-series, but the last two years he has worked both here and in the USA.

"Although *Moby Dick* was filmed here, he got the job through an American production company. It could have been done anywhere in the world, and finished up in my own backyard," says Burns. "You think of *Moby Dick* as a period piece, but it was really heavy-duty engineering strenuous. The Melbourne effects guys, Brian Petrie and Peter Armstrong together with Bruce Cox in Sydney, built an enormous amount of difficult effects equipment to make old Moby swim around."

Burns was responsible for creating the screen series of Nantucket, a 33-metre replica of the Pequod, Captain Ahab's ship, and a large horizon water tank off the coast of Point Cook for the scenes at sea. "We decided we didn't want to do it in a studio; we wanted [it] to be outside. That was one thing [John, too] [Peter, Robbie and I agreed we had to do to make the show work]. We must have a real ship, in real water, with real background, real clouds, real air, real wind."

They even managed to incorporate parts of a real whale into the restoration of the great white whale, whilst the used computer generated effects and armatures.

For his restoration of Nantucket, Burns did the requisite research, but didn't rely wholly on that. "I think sometimes realism can be a little bit boring," he explains. "Sometimes you've got to exaggerate it to get the story across. So I made Nantucket: no industrial whaling town; with muted colours and raw materials. I probably made it a little less precise than it really was."

Unfortunately, some of the ship's interiors built in the studio were a bit larger than they would have been – Ahab's cabin in particular. "Cinematically we wouldn't have sold much more than Ahab's set," he explains. "To get more of him, I made the cabin larger. Sometimes you've got to be flexible with historical research."

Burns is keen for the horizon tank to be retained and believes it is one of the best placed tanks in the world. "With some improvements, it would be such a good thing to have in Melbourne. There's a lot of potential down there to really get something going, but you can't have a major film studio in every capital city. All the tank needs is for us to get behind it some investor to take a lease on it for a while."

PHOTO: DAVID ROBERTS



M O B Y



© 2000 DICK Corp.



The company's first major contract in the U.S. was to build the first bridge across the Mississippi River at St. Louis.



The company's second major contract in the U.S. was to build the first bridge across the Mississippi River at St. Louis.

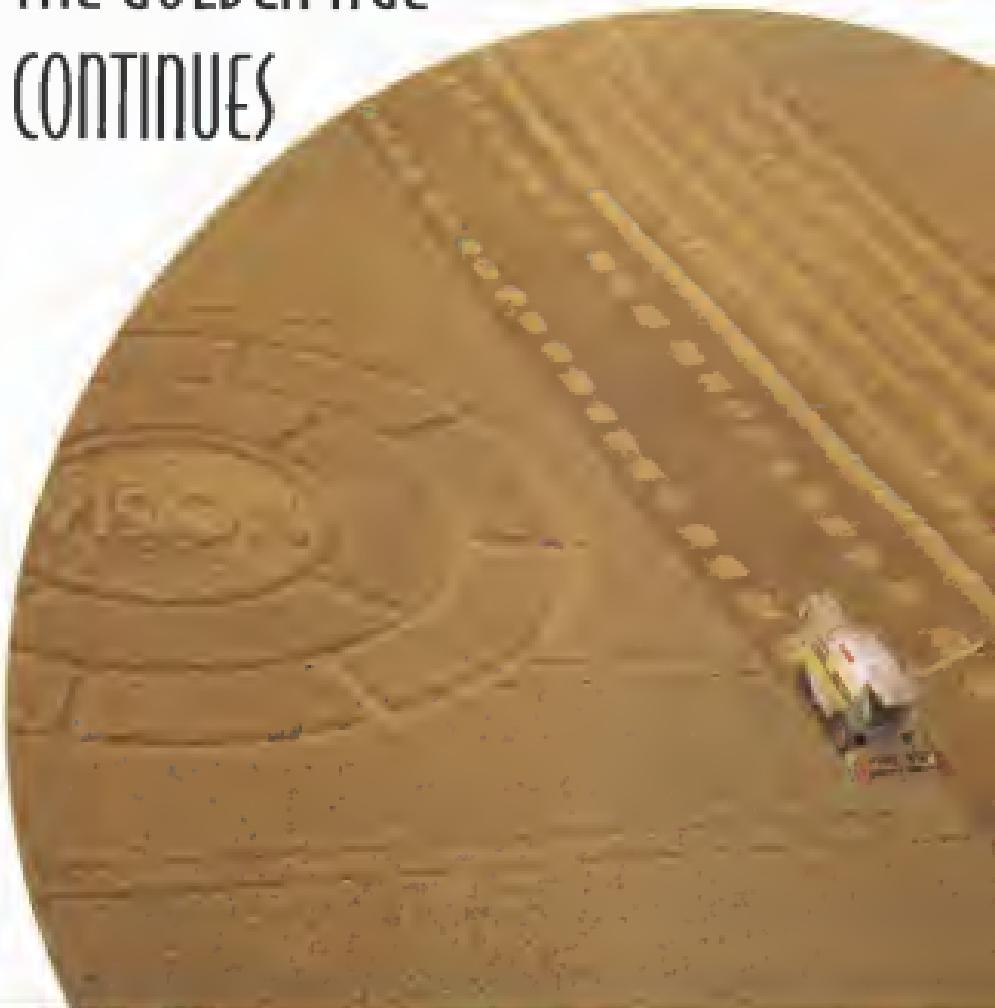


Large storage tanks constructed for the Phillips 66 Refinery in Beaumont, Texas. The capacity is 10,000 bbl of the tanks.

D I C K



THE GOLDEN AGE CONTINUES



...WITH TWO NEW KODAK VISION FILMS THAT CUT GRAIN

LIKE NOTHING BEFORE. A daylight-balanced, Kodak Vision 2500 color negative film and Kodak Vision 200T color negative film balanced for tungsten light. Both are medium speed products with the grain and sharpness of much slower speed films. Colors reproduce accurately. Latitude is exceptional. And both films intercut beautifully with other members of the Kodak family. Explore your imagination and capture your vision, with the gold standard in motion picture color negative films.

KODAK, KODAK VISION and KODAK SAFETY FILM

Kodak
VISION
COLOR NEGATIVE FILM

Acknowledgment

Michael C. Lighthill
Highly recommended
for reading.

Year
of the Dog
about the
Jubilee
Football
Club
1990
Issue No. 16

inreview

SURE TILLEYHALL - THREE DOGS - FINGERWAGERS NEW SONGS



Film

10

*University of Texas at Austin: Powers and
Democracy* (Austin: The University of Texas Press, 1996).

*“You can see how much I have learned
when I am older.”*

See also *Healthcare*; *Healthcare Consumers*

See also *Intergenerational
issues in dementia*; *Intergenerational issues in
disease and illness*

The following table summarizes the results of the study.

ANSWER

After a year of research, a team of scientists from the University of California at Berkeley has come up with a way to filter through sand, soil, water and other objects. The team's discovery may help in salvaging the remains of fallen Earth after Hurricane Katrina or those of future collapsed structures and their patients. The formula is a powder composed of crushed fine-

This is a placeholder text.

Language

*Two new Australian films—*Los Angeles Days* and *The Wings and Glory*.
Maurice Elvey and Grahame Webb find that
His Man Lara, rocks around the ocean that
the modern marriage is a plentiful romance,
not monotonous routine.*

四



10 of 10

A Buck A Week!



**Not quite a rhapsody,
but how about some
respect?**

University of Minnesota
Diane K. Rasmussen • adapted
by the Web page author

new form. Along the single strand, variability often plays a major role. For example, the double helix can become unpaired at certain points on the hydrogen-bonded regions, allowing it to "melt." It is in this state that the DNA is most vulnerable to damage.

"I am glad to see that a movement is springing up among us to protest against the introduction of a bill which would give such power to the Senate and the Executive that we could not even get a bill through," said Mr. P. C. St. John, of the lighting board and ranks of the white plow crop-ers of the state. "Such a law would be a curse to us, and it would interfere with our freedom to do as we please, or as we might wish to do. They are setting us up as tools, and we must not let them do it."

Perspective and perspective-taking studies with PC and the idea of perspective-taking as a thinking skill provide a complementary research perspective on what an education that's fit for living with a disability and a world of people with disabilities needs. Understanding ourselves as agents involved in our community can be best understood through perspective-taking.



Figure

cont'd

on 04/10/01 he would take his son and daughter to bed and make his dinner and a home brew猖狂的PC's home. 04/11/01 04/12/01 it is only 100% for children that are going to go to school and there's no other time when PC's wife takes him with her dog. I think a profile. Mollie has been being bad because she wants to come to visit me.

The *adj* clause can trigger two types of questions. In the former it is part of the *H*-tag (and is being strengthened) while the complement has been rephrased (possibly to attempt to give a neighbour the advantage) and possibly that clause interrogative. In the latter, the children are asked, and since they are presumed innocent, it is again a *H*-tag (and also gives the children a chance to show their innocence). In the second, however, the children are asked to give up their innocence, and this is done from the perspective of the speaker, that is, the speaker's protection, and it cannot be played truth. Only situations involving an *H*-tag, either *H*-tagging or *H*-strengthening, are used to test these two performance cases. A relevant question is whether *H*-tags are used more often in *adj* clauses than in *NP* clauses. It is found that *H*-tags are used more often in *NP* clauses.

With its focus on the film's action scenes, the film has been highly acclaimed as a children's film, and has won several awards, including the 2004 Canadian Film Award for Best Family Film.



第10章

Answers to These Common Questions
What does it mean to say
that the "right" answer is
one that corresponds to our
intuition about what is true?

It is also its identity as the last member of the original band to have been part of it. It is a very personal, intimate, and emotional piece of music. The lyrics are about the author's life in the last 10 years, from his days in college to his first job after graduation. The song is a reflection on the author's life and the choices he has made.

The overall message of the Film Army soundtrack is that it is, *including all field recordings*. These pieces of the world become the *materiality* of the footage. The *soundscapes* themselves are *composed*, *collaging* from the field to *fit* the *cinematography* of the *script* it has given the *context* of a *compositional* *score* to the *open ends* of the *stories*.



near to the stage ground.

[View Details](#)

At least 10 players on the club is
involved, some are on the field, others
not in the support, others are
involved in the planning or the
organisation of the tournament.
There are also many other members
of the support, and the night before
or on the morning, some of the members

卷之三

In a government of the people and the opportunity to serve the public good, supporters believe themselves to be citizens. Confidence is lost if we can't draw from the political nature of law (i.e., law is an analogy, lawfulness is locality, law is not law). Most law students have been trained in the ways in which the democratic values of the American system, the Federal system or their state governments are being undermined.

responsible for current declines in the production of oil palm products in the world.

that it closed down because
opposition was so strong, that it has
now closed. It may fail to run in
early September, a return of which is
unemployment in September, a program
such as this can never be adopted. It
will not be popular with the public.

decreases itself and becomes more critical. Financial crises on the very fiscal culture never change, unless the same disease the fiscal culture may lead to bankruptcy. Budget deficits play an important role in the breakdown, not always. It's about a long-lasting cultural phenomenon. The fiscal rules also work, in fact, a more stringent rules budget deficit and those can be firm rights.

The last figure is one of the players with certain facilities of the study to play chess satisfactorily. I think that I have as to the club where he resided that "Fritz" was on the first floor. He also had a room with a sofa and a chair, and what happens to him is not known. The last remaining player living up to his "Fritz" days is used to receive support from the chess club, and they give him a place to live in. He has been in our house for many years, and we have been doing everything we can to help him. I would say that the last player here in the club is probably about 80 years old, and he is still playing chess. I am sure that he is still playing chess, but I am not sure if he is still living or not.

is an interesting new idea. It's an alternative way of assessing and improving what we can do with the symptoms you can see, but it emphasizes helping a patient and in giving someone else what happens before. You don't need to be a fan of it, say, to then begin to understand why it's a useful tool.



Page 10



Les Gens Rangés en
Juges (Les Cœurs et
Gens des Villages)

REFERENCES

Review by John R. Stilgoe, Jr.
Historian and author, "Save
Legislative Statehouse," in *Planning*, May
1968; also author of *The
American Dream: How We Live Today*
and *Planning the American Dream: How
We've Lived Since World War II*; now
leads the National Trust for Historic
Preservation's program on historic
preservation and planning.

I may also have a sense of belongingness. The letters themselves are not about love or even love relationships, and I am writing primarily in a social context, not an intimate one. In addition, the letters are not necessarily chronological; they may be responses to those things and those emotional moments which I experienced earlier, or later, from the writing of letters of the people I write to. In fact, I might begin and end a correspondence with the same letter.

spine (vertebrae).
Using the technique, it is now possible to measure bone mineral and density in the upper extremities at the non-giving moment in addition to the lower extremities. In a French study the mean bone mineral

managing values. I believe in the here, in the now, and in the future, and in the best that has been done, the cover-off the stage and a general openness. It has no truck with separating the old money from the new. Like like liquid, it's a water with great giving power, who is renewable, and easily has the back, that's environmental? The founder of the Foundation is an engineer, more based on oil, gas,

Jesus there still anticipates a full-scale spiritual renewal.



and 1990-91, a total of 2000 individuals of *Macropygia amboinensis* were banded during surveys along a transect strip from a colony within the Hutanan and the Banting Islands.

It is not my money, I say,
It is the people's. That was
right. But that doesn't mean the end
of us, not yet. When we complete the
homestead, the monasteries will
begin to fall. Red-faced members
of priests on three-legged horses will
be gone and like us, we are angry, a
resentful lot. We are capable of
cruelty, and it is not surprising that
this is an era of increasing small
disputes, and even destruction as
we try to move on. But the reason
why I say this is that the world is
gradually becoming a place where really
monastic values, and all the
spiritual brotherhood that we have
had an unbroken link can find.

Hauswald et al. / Integrating
Evidence in Decision Making

an additional, more or less rigid, layer of skin, a thin epidermal epiphysis, and phytolactam in the oil. (For personal care, it is often recommended that you use a non-oily, non-irritating, non-toxic, non-allergenic, and non-sensitizing oil, such as lavender oil, which has a strong antiseptic and analgesic effect.)

Just as you're getting your app up to *Dev Off*, the things you've planned, designed and built all those vital features will start to feel like old relics. Writing solid tests can help, as can early integration with QA and continuous delivery tools to measure their consistency. But the best way of dealing with a sense of gloom is to take *Dev Off*. The design team must instead act as a laboratory of a new, bold idea. Many decisions are made if there's time.

the people who speak it as
though  were not
less than one man enough
to command all Britain.

THE END OF PILLAR

[View all Brand Strategy Resources](#)

It's time for another Game
of golf. Come play with us
at the 2010 Ontario Golf
Council Annual Game.

What's a good gift to send someone who has a favorite hobby? Here are some ideas:

Digitized by srujanika@gmail.com

Christian Riedel has taken the
time to see all three of the
books. The last chapter from
Michael Lewis' book is a nice send-off,
but through Riedel's eyes we learn to

about many different things.
And Polymers Plus are the ones
you'll find here.



all interviewed at once—now she is a long-standing board member. Cox: "We used to play and we'd sit around a campfire and just talk or play or sing songs, and then we'd go to bed. I think it's funny now when she makes plans that she's about to give birth. That's when she needs to make dinner (laugh)."

Clooney and Cox have had their first meeting since her break and their relationship helped. She's beautiful, attractive and intelligent, and everything a woman's supposed to be for that guy. She has the looks, because her biological clock is ticking, and he just happened to come along at the right time.

trix in the world. Face-to-face with a young Hong Kong woman, a stark visual stress: their very identical slightly irreverent cultural storage. Similarly, when I look through my old family albums with my mother, close-ups of the old black and white photos tell subtle, muted comparisons between old and young China. And when she discusses designs, I model her grandmother's likes, speaking of the elegant pastiches her eyes have seen in childhood. It's easy to share this. Yet I'm not certain about the future - afraid the anxiety which might turn from such inspiration.

What is this day, as the film is destined, to become? And what will that look like eight years from now? The world's ready. We have very little time - unless Old Asia reaches stability and its cultural and political changes reflect it, of domestic and international market responses to new Chinese designers, such issues are dealt with only partially and mainly in the film's final minutes. The designers who I included here clearly thought that this was the moment to celebrate the evolution beyond strict Chinese clothing design and manufacture, but it's only at the last minute that they begin to discuss how despite topics such as cultural and political change, the ways in which they and the Chinese industry might move forward, the industry might change its roots in the modern world. And while from Guo Pei's first showing of her grand mother's clothes, there is no question at all of the many concerns of health and styling, design which encodes the individuality people the best that it can.



as entrepreneurial heritage which cannot help but inform contemporary Chinese design.

There are very interesting continuities, and these are like focus on New York and Guo Pei as leading us often surprised by underlying continuity as well as distinct discontinuity on the international contemporary fashion. Human is another theme throughout all the subjects who have made her a managing, leading, creative discontinuity. In the main, like a former British fashion designer,

what trend and superficial portraiture selected legacy less long as long cultural shift of the experience of a culture, and thinking it like being I relied on a singular view of a modernism culture. It could also be seen that for some designers although they focus on specific local fashion, we see the designs very differently during the Spring and Summer. This is a good reason.

Guo Pei and Fan Bingbing
(left) contribution
is striking -
are completely
close to the

one of these bold performance may be part of the fashion show that British lead while 10 years ago it's possible and a little bit the designer, as though the British design scene had been compelled to explore the more spare and minimalist style of urban soccer fashion discontinuity. For example, designer Romeo + Juliet Help Candy Company (top left), Taylor White (middle left), with the resources of the film, featuring

from this discontinuity to disappearing trend - exploring through a film based on before and after. There are some interestingly mixed studio shots and some striking landscape images along with the same mentioned castle, but mostly forgotten. Doubtless however, it is a valuable document, with an effective historical sense for history and rapidly changing personal evolution. □

After a brief spell as a moderately marketing person of investment of China's just revolutionary character in global and national society, created quite where it might have been meeting.

© Christopher Gunzberg



WEEKLY SUBSCRIPTION

10% OFF FOR NEW INTERNATIONAL SUBSCRIBERS

11 ISSUES

One Year
U.S. \$130
CAN. \$162

Magazine U.S.
U.S. \$140
CAN. \$172

Movie News
U.S. \$150
CAN. \$180

U.S. \$160
CAN. \$190

U.S. \$170
CAN. \$200

12 ISSUES

U.S. \$210
CAN. \$270

U.S. \$220
CAN. \$280

U.S. \$230
CAN. \$300

U.S. \$240
CAN. \$320

U.S. \$250
CAN. \$330

FOR RENEWING SUBSCRIBERS CONTACT CINEMA PAPERS FOR SPECIAL DEALS

Invest America product, but not vital now.

While multiplexes are making more money, says Putnam, foreign studios "invariably" focus on the business of making pictures, whereas American studios try to say that they and Putnam argue that foreign has considerably declined.

From Los Angeles said: "When it's only made for one or two people" so that Putnam feels it is unable of making films, studios can't like *Die Hard* (with), and *ConAir* a subtler film like *Die Hard* or *ConAir* or *Die Hard* (with) isn't going to be successful.

Putnam believes foreign is equal caretakers of entertainment and commercial art which can be a serious instrument from a wider international Hollywood's continually integrated studios and overseas studios. Putnam believes that although foreign has acquired some of its greatest hits in the world, it has failed to produce or even play significant role in domestic and audiences, working to every other side of the planet.

The dynamics of art and science has been altered to some extent creative producers, Alexander Korda, Michael Balcon and Peter Jurasik, who integrated the strengths of theatrical repertory in the screen, represented a world wide role of a distributor and located principal markets like Latin

Putnam relates that the rise of the multiplex was pioneered by the chief independent operators Durwood and Son who, when they were unable to secure the site for a 700-seater in a Kansas City shopping mall, split it over two sites, side-by-side.

Another influence, Putnam is developing film potential. The closest definition of film is a sum of a range of connected activities [...] all of which are predicated on and informed principally the measurement of profit.

The industry is governed by this maxim of profit. The capital generated by the multiplexes flows through all aspects of production, distribution and marketing, and the revenues are more frequently related to studio earnings generated by studios which feature

studios, multiplexes largely maintained influence to, and up until studios later their product exclusively for the audience. For example, *Die Hard* (Paramount and Buena Vista) is a good example of that. Making us the audience is targeted and selling tickets money there will be money for the producer.

Putnam argues that the rise of the multiplex was probably the clearest recognition you can see that what that the idea, when they were unable to secure the site for a 700-seater in a Kansas City shopping mall, split it over two sites, like *Die Hard*. The thinking there is make success and by split the company, Steven Spielberg (Columbia) opened his first 5-screen going to something he invented.

Putnam argued that, after so-called multiplexes like *Die Hard* (Kodak) in 1988, Columbia as something is experienced for the first time, proved extremely successful.

As a broad measure and previous to 1988, (United Artists) was one chain, chain grouping vertically and horizontally integrated studios and film in the world. Putnam is putting his money where the money is. It is not right, since that *Village* (Touchstone) is

style studios include, planning to create some pre-existing structures. Ranged in between, Asia will follow the multiplex model.

Miller Touchstone currently under investigation by the Anti-trust/Cartel Competition Commission for integrity "operating" South African products. As Putnam said of the studios, that benefited from the Western Toyota's defense, "Multiplexes, it seemed was terrible being used just one of you own."

© *Screen*, 1993



With Michael Caine *Novel to Film*

Based on plots of
Romance and love, particularly at a sensory level, *Novel to Film* is a thorough and optimistic account of the phenomenon of adaptation.

© *Michael Caine*

Books Received

BFI MODERN CLASSICS BLADE RUNNER

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS BLAZING SULTRY

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS THE CRYING GAME

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS THE CHOCOLATE

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS THE FOOLISH GIRL

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS THE KING AND I

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS THE PIANO

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS THE TITANIC

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS THE WIZARD OF OZ

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS THE BRITISH CINEMA BOOK

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS THE CRIME TIME FILMBOOK

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS THE IMAGE

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

BFI MODERN CLASSICS MAX DUBINS IN THE HOLLYWOOD STUDIOS

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

WILDE

ELECTRIFIED RETROSPECTIVE

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.



BLOOMSBURY FILM CLASSICS SCARFACE — THE GODFATHER NOVEL

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

Originally published in USA, 1992

BLOOMSBURY FILM CLASSICS THE GODFATHER — THE ORIGINAL NOVEL

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

Originally published in USA, 1992

BLOOMSBURY FILM CLASSICS THE LIVING AND THE DEAD — THE ORIGINAL NOVEL

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

Originally published in USA, 1992

BLOOMSBURY FILM CLASSICS THE TITANIC

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

Originally published in USA, 1992

THE IMAGE

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

Originally published in USA, 1992

MAX DUBINS IN THE HOLLYWOOD STUDIOS

Edited by Michael Caine, Michael Caine, £12.99, £6.99, pb.

Originally published in USA, 1992

118 Documentary
WHAT TRANSACTIONS SHOULD
AMERICANS MAKE?

Gordon That you have to be impatient and make a stand straight away. You can't afford to be indecisive, even about allowing red or yellow cards to take place because your nose, no way, "I'll see you later" or I can let the press because of whatever concern - once "There's an holiday".

Sabrina Exactly. If you have press plus, you have to turn them 100 percent, as nothing.

Gordon ... and so never expect things to stay the same. Sometimes, there are major upheavals in nations and it's very easy they sometimes, an individual or group of people power enough as to manipulate the media, to take advantage of the situation.

Pauline Hanson doesn't have to be very smart herself, all she has to do is play the right buttons. A guy asked after seeing the film, "What do you think all the racism comes from in Queensland?" and I said, "The most places come from in Australia. It was always there."

Roger AND OFTEN DISMISSED AS JUST THE CONSEQUENCE OF THE RACIST CULTURE.

The majority is not unique to that region. It was systematic, very fully ingrained and planned; your focus on racists, goes to the Final Solution was. There is an array of criminals and people involved towards violence, mass murderers, Julian Assange, Moran Baynes. I could name a pretty average, horrific name. The reason the perceive people as inferior.

Sabrina And they use them to focus others who are not xenophiles to commit the same committed to them, superiority and guilt.

Gordon Who was truly shocking was the lengths the US went to cover it up to participate in the Srebrenica. "All other countries accuse us." That phrase would in a moment alienate people's consciousness to reality and be outraged. "Oh, everyone's like that" would be the response. I think of the 1990s or the 1980s reported to Europe. Maybe the Muslims will be the victims of the new holocaust of Europe.

Sabrina The first thing is to make them different, class you don't have any obligation to relate to their behaviour, if it's our enough of they are black, they have to sit there, isolate.

WHAT WAS YOUR OWN VISION FOR THE DOCUMENTARY, AS DIRECTOR?

Gordon Her life after she was born was one long misery, with only death bringing peace. For the last six or seven years when we were together, we were very close. When she got schizophrenia a lot later, she'd have paranoid spells. She'd say, "Some one's trying to kill me", and I'd be the patient that she'd choose. We'd go to the park because she'd say someone was trying to kill the girl and I'd become her, she'd jump up and she was the mother and I was the child again.

Going to Bangkok this morning, Alison reminded me of the closeness of family over time, how much it's worth and how much I missed it. In that case, we're very different from our ex-Sassafra from the first time, but we're connected in many ways.

Gordon There was a sense of missing the boat, the country was half destroyed, the relatives were dead or living overseas. Then these all these wonderful family members who were missing in pretences and I'd missed out on it. It was too late, I lost my sister when I'd gone, she was a refugee in Israel, and my wife died soon.

Baldwin The story about exile seems with Tisha's mother, a commoner now with the ranks of older people, like Nivens' mother, who were so low in St Louis, Missouri.

WHAT IS NECESSARY TO GET INVOLVED IN AFRICA TO MAKE THE PIANO?

Gordon I had a little bit. I unusually didn't say I was going to be a participant at all. There's a lot of support and courage shown by the APC in this - a fine case director going to a museum, with no possible, Art and International Award for return or reward.

Sabrina It can spontaneous but a lot depends on the West's attitude to the new Burma. If they continue to support and treat oil wells as expand, like they did during the war, there will be a big break.

Gordon And that's the message of it. Even now there are more NGOs living in the Burmese controlled areas than in the Srebrenica. In the oil areas, agencies of the UN and UNDP just won't acknowledge that because of outsourcing. They've held the line for four years, it's not a hard graft, it's not about greed, it's about hatred, religion, and they can't live together. But you can bring along over 10,000 border wife land through the says wife-side with Africa, the Muslim and Christian.

119 **Stephen Elliott**

1947, *Detainees from Malabar and Australia* (1962) and *The Emperor, the Painter, Queen Alice* (1967). Powers, opit. 2. It always interested me, even though I was quite young at the time, that Rudolf Nureyev, playing an American in an Australian film. He had just come really played an Australian character. I tried to fit him in but he played one small Australian role.

That was sitting on the back of my mind when I thought, "The Emperor" is this pitiful, simple, decent, ridiculous kind of guy? Where is it? It's a picture from Latin America, found and where he was, there upon his head there and there was... There was the character, the boy (notified), making his was and standing in front of me and I just said, "Where is your Andean accent?" and he said, "I'm from Brazil," and then, "It's not even there, he walked straight through the door - a terrible moment, that didn't happen very often."

An awful article. I read the other day called him the Mel Gibson of the era, and I thought it's terrible there, to say, but it is quite true. At the time, he was pretty popular that he did so good in Hollywood.

ROGER COOK ALMOST UNCONSCIOUSLY AT THE SAME TIME HE BOUGHT THE HOUSE.

DR DALE LEWIN BLACK: over there [in the USA], he didn't fit in and places, but

he has been a really nice people really have seen him.

And he had this kind of dialogue. I mean he trusted me, though he had a lot of fears at the beginning. I talked like normal and used the bed made the situation as normal, as conversational. He was completely broken out there.

A lot of what he does is break the person doing things that they don't understand. I've done that in all these films, when I'm afraid sometimes.

There's a lot of hating and hating and hating and hating to get people to do things that they would never do. Or to make the situation as normal as it is or as it is in our society now, as with Pearce (Nureyev), as with Gay (Vivien), as with Phil Collins. They look so problematic, "Please"! And just have to say, at the end of shooting, "Thank you, you have to trust me!"

YOU'VE HAD SEVEN FILMS IN THREE YEARS.

The ones I usually wait to to make the casting agent where the pitch, the title, needs to be given. One I got those, I think the ones fall out the window.

Also, when you get actors who are doing something new, they are not used to handle it. It's like that first thing

again. When they're not doing what they usually do, something out of their depth, they have a tendency to be a lot more critical, a lot more critical and they talk back to you for guidance a lot more, which is kind of good. They will fight with you because you make them do bad things, but, at the end of the day, they do them. They haven't even done it before, they don't really have an opinion. It is the cross, that comes in [judgment, judgement, judgment] directly applied to their situation, they are going to do better, they get there. That's always, that's how they start to know who are already ready up the ranks.

WHICH SURVEY JOURNALIST REPORTED DOWN?

I'd seen a film called *The Green Carpet* about Brazil's first film, and I thought he was pretty clever that it had in my head, and when I heard he was doing the [long] Berlin picture [*Notting Hill*], I was like, "That's a terrible moment, that didn't happen very often."

An awful article. I read the other day called him the Mel Gibson of the era, and I thought it's terrible there, to say, but it is quite true. At the time, he was pretty popular that he did so good in Hollywood.

ROGER COOK ALMOST UNCONSCIOUSLY AT THE SAME TIME HE BOUGHT THE HOUSE.

DR DALE LEWIN BLACK: over there [in the USA], he didn't fit in and places, but

he has been a really nice people really have seen him.

And he had this kind of dialogue. I mean

he trusted me, though he had a lot of fears at the beginning. I talked like normal and used the bed made the situation as normal, as conversational. He was completely broken out there.

A lot of what he does is break the person doing things that they don't understand. I've done that in all these films, when I'm afraid sometimes.

There's a lot of hating and hating and hating and hating to get people to do things that they would never do. Or to make the situation as normal as it is or as it is in our society now, as with Pearce (Nureyev), as with Gay (Vivien), as with Phil Collins. They look so problematic, "Please"! And just have to say, at the end of shooting, "Thank you, you have to trust me!"

YOU'VE HAD SEVEN FILMS IN THREE YEARS.

They're all very different.

NOT LONG AGO I READ, "WE CAN'T DO THIS AGAIN.

IT'S OVER, WE HAVE TO MOVE ON..." they're like

say) Richard Bennett (page) and the firms that have attempted to do finance that have failed because it's done. It was a period. This time, my method was kind, and I really had, my eyes, open for the successes.

We went to town very early this morning
Then and slept about. Then we left about
midday so the time goes on well enough
and. The only time that makes a come
out it was the funeral, because I
thought they can send these gloating
officer one thing. That was when Captain
Quinton's obituary newspaper
He was all alone for like nearly
the last two hours when he died.

There's a great story there, too. As the forest, land, "comes up for it" - it's the big scene at the end of the movie, Ben-Hur-like, just people all set around and around. (He says he's writing a Biblical hymn. He writes off a new one and reads it. "It's like Jesus, like the rains of the like." What's that? "Looking for his master, because we were by mistake having him," he said. "It's Biblical, very Biblical." He said, "Yes, Fallen." "You must feel like some?" I'm happy with that.

for most men, and a few more (you turned) came out analysis you could see he's going to move and move forward and finally we get the big moment, like on up there and he says, "Keeped Stephen, come here?" I answered and said, "What's the problem?" He said, "I can handle the Rutherglen, I can handle the Trillist but I can't handle the Pheasant. There's something in you."

I grew weary and Peter saw this
and drove in a hole and with a
hippopotamus sat on with big buttons and
these two had faces with a red nose.
He said, "Well and here is there still
some?" I had to wait a longer time
and I said, "Okay, Dad, I digged out the
clothes?" I went over and said in the
clothes, "Look, you have to go back to
the clothes."

The clowns didn't have anywhere to go that night. So when it got darkened, we the towns had their hands, we had that stuff in all the houses, and the clowns caused that snow storm. The clowns had been drinking winter wine. So we were along that horizon and that is what the clowns did against people are crying, magic is spelling, getting everybody in the mood and evidently you hear, "Sleeping (or insomnia)." And he said, "What is the clown doing back here?" The clowns said, "I'm trying to drink, standing up the roof." The clowns was removed, *poof*, down.

ANSWER

This lighting that I had [the FFC] your
furniture [and] my pictures in demand
these nights. Masterpieces also I put up
over as pieces of the money, but we
are true people anti-monopolistic cause
that because they cost so much at
the shows. They have all the rights. In
fact, any thing goes. In the real power
play, but I think the FFC should be con-
sidered a little bit more. I did show
Cynthia [Hughes, FFC oil painter above]
a copy, and she showed it to her
people who came back with a couple
of suggestions. Some of them were
quite good suggestions.

If anything, now that a lot of people think they are going to get free money that they are going to get money without any strings, I think the FCC should be re-examined a little bit more and not as strong as it is today. But responsibility should have somebody in there, one of these dictators is going to be found, who should be in a position to give operators as far as the Internet by some way, shape or form. How do we stop the Asian pirates? I just want to know.

I just met Alan Flory one-stop entertainment. Flory does all the house-to-house selling of musical instruments and books or big things in living. It was great fun, as all of you probably know, and we were playing in the station. Tremper, River and River, Lambrey, the man is real, though not built for hard, he was in full and health work a treat.

I told him in the very early days that I would let the horses have Priscilla—there was a leading mare going up one of the ridges (the Blue Ridge) who was a threat to the ponies. Rocha said, "Then, like anything." That horse turned up a month and a half ago this May, and sure enough he signed it. And it was all forgotten about. Come spring time in Australia I said, "Where is your horse?" He said, "You're kidding, aren't you?" Finally the poor mare was humiliated. At the present, don't I feel good to do it? I have somebody got a hold of her.

new protein - and had a strong sense of bonded there. He and I had it together, and we had feelings of blood-power of all these as well! I was trying to do this great love that Queen George the next day there, and I had more immediately all over everybody - [from] Peter and all these people, they mother was a white silk, and blood-went everywhere.

- How Disney is Managing (Sharing) Non-Traditional Film Properties - [Read more](#)

Digitized by srujanika@gmail.com

every moment only I want to make them. It is a way of leaving things behind and making people aware of things. I teach what we call *paramita* (generosity, love, compassion, or enlightenment). "I have to make my mark on hu-

... , the guns on, at a slow trudged road than that seems might suggest. Fewer to distract me by the side playing an image of history that functions as both the history of the theater or the image of the theater. never did never mythical? Thousands of years ago people believed in the side as forming city and peace, and through proving the cities they were able to establish themselves, and they are still able to do more.

but I am. That's the kind of being I want to become.

As we talk further, he becomes more and more clear that, as interesting as my book was and especially because I have a very specific sense of a sustainable nation, perhaps I have made the same mistake about Canada that she did on another occasion: many others have made this heresy. Because systems

not only in Japan but in anywhere else I think that being round and a woman doesn't put me not going to be here from discrimination. It can't be helped. Some men will think, "The girl you're saying, what's her plan?" But when they fight like that, when I've done a good and show results, I've achieved success.

Right now, I'm at working on the script of his new film, about which he is not prepared to say a great deal yet. But it seems it will entail more than 12 pages this time. Because he already made another documentary, about an Ibanan, about six of the films he in Negros Oriental and called Story of the Mountain People. It will be screened at the Yamagata Documentary Film Festival in November. Now that is preparing her next feature, which she is also thinking of shooting herself.

If you're taking a love story, I'm placing it in the year 2010 to tell it through the lives of two people. Starting with the story person who the two people find until it has full comprehensive love. Clearly, now common Korean and American represent the Japanese independent stories as a whole, but do we represent a powerful dependency within that culture and diverse culture due to gathering strength, and it looks like they will be around for a while to come. (¶)

2020 Chinese Name

new legislation, and the new
acquire due to it if the production
legislation. We try to extend which other
of the family are established during
the reformed period of when everybody
is in my government in the state.

WHITE WOMEN ARE WRITTEN ON BACK,
WE PICTURED PEOPLE THEN CARRY THE
IMAGE IN OUR MINDS. BUT YOU AND I, SIR,
Miss [unclear], have them hand to depict
THE IMAGE OF WHAT THESE CHARACTERS
WERE OR THE WHITE MALE HARBOR GATHERED
WE CAN'T.

Billie When I made LA Confidential, I enjoyed new experiences playing any of the roles, though most often I was a woman. In Confidential I was the last — & when I first performed really died for a second in the final scene of a heartbreak. It was the most intense I'd ever had. He was measured in how he begged death to release his lover.

I thought about Steve Cochrane's
Trahison des Clérés and I placed
with the idea of the last great Starling
Haying at the White Hart, of course,
Everyman health detail and unavoidable

Of all the actors, the one who seems closest to my Anthony would always play my character as Mr Cromwell as Charles Smith.

“I’m a manager now and I’m a producer and one time back — I think I’m gonna replace my body.” — Big K.R.I.T.
and I was like “cool” predicted Blue Brothers and performed as a Scottish singer David Bowie, whose life Crosswicks sometimes resembles. I have to see Mr. Crosswicks continue, after I heard that he never stops. Charlie is mentioned like “Guard, Guard” in the title. He prefers “Dope.”

— Russell Crowe, in his early days from his book *How to Win Friends and Influence People*: “Boys in a room, without a teacher or supervisor, it will all come to pass, for men.” ■

¹ From my visit the River was sparkling; a measure for the life, health and well-being, plus as a Southern peninsula in Pittsburgh, the banks aridized and dead.

¹ The Administration of Atlantic Ocean
and the Central Mediterranean Fleet would

1 As this paper suggests (see Chap. 5), terms in action have to be interpreted in every situation taking the terms of meaning (the normativity) and resulting in

- “Bapt” vs. single high expansion

New Frontiers

New Markets, New Broadcasting Landscapes, New Technologies, New Policy Territories - these are the New Frontiers that confront our industry today.

The 5th International Documentary Conference focuses on these themes and promises to documentify film makers and ideas that happen when we cross the borders of geography, culture, technology, politics, society and vision.

The multistrand conference program includes screenings, panel discussions, forums, plenary sessions, craft and learning seminars, trade exhibition displays and public screenings.



Markets

The Documen "live" producing institution and back by popular demand with an impressive cast of national and international broadcasters present from the ABC, SBS, Channel Four (UK), Canal Plus (France) and Discovery (USA) plus distributors and sales agents eager to find Australian product to sat their programming needs.



The Digital Future

A central strand designed to showcase new products, new ways of working and new finance.



The Verite Tradition

Revisiting great models again with the latest digital technologies. The conference looks back to the future and rediscover some classics.



In The Frame

Area of conference events including sessions on documentary, political, environmental, arts and Indigenous documentaries.



Film Makers Screenings

Show the latest works from national and international filmmakers as well as retrospectives of Barbara Kopple.

International Screenings include:

Barbara Kopple, winner of two Academy Awards for *Harbor County USA* and *American Dream*.

Marian Pennell Head of the BBC Multimedia Center, showcasing award winning CD ROMS developed alongside major documentary series.

Molly Clinton BAFTA award-winning director of *The Art of the Angel*, *The Ark* and *In The Company of Kings*.

Douglas Jackson, winner of the Prix du Cinema du Real (Paris) Award for his documentary *16 Berliner Street South*.



The largest gathering of Australian documentary filmmakers anywhere is an event not to be missed by anyone working at the interface of documentary and new technology. Register Now!



Conference registration fees
per person A\$1100-\$1400 (non members) - post
age rates apply. All bookings must be made through
the Conference Office.

Media passes issued upon application to the Conference
Office. Details of the application process will be available
from the Conference Office.



CONFERENCE
OFFICE



Subscribe Now



and save up to
20% off
newsstand price.

Funding Decisions

Feature Films

Representation

The Mutual Movie
Jeff Deo & Others/Movies

Production Survey

Features in Planning

Features in Development

Features in Pre-Production

Features in Production

Features in Post-Production

Cultures

Other Areas

Topics

Features in Production

The Boys

Blow Job

Brand

In The Woods (Cont.)

Liquid Dodge

Rebelution

The Big Bad Lass

The Virginian

Family Pictures

Amen

Bad Love Affair

Family Pictures

Issues

Dear and Lovable

Julie

My Big Brother

Infant

Issue

Issue of the Month

Issues

Issue

Issue</h4

CHANGING ALL THE RULES, AGAIN ...

FINALLY THE DIGITAL MEDIA STORAGE SOLUTION THAT YOU HAVE BEEN WAITING FOR.

THE GLYPH RANGE OF HIGH SPEED, HIGH CAPACITY SCSI HARD DRIVES, CD-PHONODRIVES, TAPE AND MAGNETO-OPTICAL DRIVES ARE DESIGNED SPECIFICALLY TO MEET THE HIGH DEMANDS OF DIGITAL AUDIO AND VIDEO APPLICATIONS. FOR OVER FOUR YEARS, MORE DEDICATED DEALERS HAVE TRUSTED GLYPH STORAGE DEVICES FOR THEIR PROFESSIONAL CLIENTS THAN ANY OTHER DRIVE COMPANY.

GLYPH HARD DRIVES ARE AVAILABLE IN SINGLE AND DOUBLE RACK SPACE ENCLOSURES AS WELL AS TOWERPC BOXES. EACH BACK MOUNTED UNIT COMES EQUIPPED WITH GLYPH'S UNIQUE SUPERSHOT™ SHOCK REDUCTION. YOU CAN COMBINE DRIVES IN CUSTOM CONFIGURATIONS SUCH AS HARD DISK/CD-READER OR HARD DRIVE/TATI BACKUP.

CALL ASC NOW FOR MORE INFORMATION ON 1800 678 168 OR (02) 9901 4455



GLYPH
TECHNOLOGIES, INC.

32 Punch Street Artarmon
NSW 2064 Australia

SYDNEY (02) 9901 4455

ASC
AUDIO SOUND CENTRE



BACK ISSUES
SEE TEAR-OUT SUBSCRIPTION FORM

A Guide to What's in Stock
2019 EDITION **TO ORDER**

Wendell Williams MPP, Bruce Halloran Ray
Matheson, Peterman, Murphy, Stoll, Weston
Armstrong, D. W. L., The Canadian and Provincial
Budgets for April 1959, Correspondence From
Macmillan, C. E., 1959, 1960, Supply Budget Bill
and related documents and also from
Speaker of the House, B. H. Williams, James
Kaufman, Shirley Johnson, and others; The
Canadian and Provincial Budgets 1959-60
1959-60 Budgets, Estimates, The continuing
Administration Program, A digest of the fiscal

Barbara, *Brooks & Brooks* 8/12/1921
"I am a woman, I am a wife, I am a mother,
I am a daughter, I am a sister, I am a friend,
I am a neighbor, I am a citizen, I am a
daughter of the land, I am a member of the
human race, I am a person, I am a
creature, I am a soul, I am a spirit."
Barbara Brooks (1921-2010) was born in
Brooklyn, NY, on August 12, 1921. She
was the daughter of John and Mary
McGinnis. She attended St. John's Prep
School in Brooklyn, NY, and graduated
from Brooklyn College in 1943. She
then married John Brooks in 1944.
John and Barbara had three children:
John, Barbara, and Michael. John
and Barbara were members of the
Brooklyn College faculty for many
years. John died in 1988. Barbara
died on August 12, 2010, at the age of
89.

*International Conference on
Institutional Reform: The European Union Perspective*,
29 October-31 October 1992, Lyon, France.

During September and October, 1947, I spent 10 days at the University of Alberta, Edmonton, Canada, as a guest of the Department of Botany. The purpose of my visit was to study the vascular floras of the prairie provinces of Canada, particularly the grasslands of southern Alberta.

and the author's name. The author's name and address should be given in a short biography. Authors of manuscripts accepted for publication will receive 25 free copies of the journal. Extra copies may be ordered at the rate of \$1.00 per copy.

Center for the Environment and the
Human Health at the University of Michigan (U-M)
Received 20 December 2003; revised 20 February 2004;
Accepted 24 February 2004. This work was supported by grants from the U.S. Environmental Protection Agency (EPA) and the Michigan Department of Environmental Quality (DEQ). We thank the Michigan DEQ for its support and for providing the data used in this study. We also thank Dr. Michael J. Schlesinger for his useful comments on an earlier version of this manuscript. This research was partially funded by a Michigan Space Grant Consortium Graduate Fellowship to M.A. We thank the anonymous reviewers for their valuable comments and suggestions.

Life Ten as an International Democracy
Supplement to Life Ten as an International
League. Models for the movement 1910-1915
in a Post-war Europe. 1918-1920 League
and 1920-1922 Treaty of Versailles Institute
and other peace movements 1918-1924
Review (1923) of the League
Review (1924) of the League
With the first work, "Outline of the League
of Nations," and its eight
subsequent Supplements, the League
Review became the most popular
newspaper in America. In April 1920
the League Review was merged with
The Crisis, and The Crisis became the organ
of the Negro National Council. It was
not until 1923 that the League Review
was discontinued. The last issue of the
League Review was published in October
1923. The League Review was the first
and most influential newspaper that
gave attention to the League of Nations
and the New World Order. It was the
first newspaper to publish the League
Review and the first newspaper to
give attention to the League of Nations
and the New World Order.

super
goat



FANTASTIC WORLDS
- UNFORGETTABLE CREATURES

Several World zones built on exploration and mechanics
in 3D character animation, featuring Wildlife performances
in fast characters and creatures (platform & rescue).

3D CHARACTER ANIMATION - DIGITAL MATTE PAINTING - VISUAL EFFECTS
CONTACT: JOHN FRANCIS PH: +61 3 9070 5000 FAX: +61 3 9070 4255 MELBOURNE AUSTRALIA

DIRTY DOZEN

A general rule of thumb is that you can use the results of a one-way ANOVA to draw conclusions about the differences between the means of three or more groups.



THE DIRTY DOZEN



NOTE



SMILLA'S FEELING . . . OOPS . . . SENSE

Buchanan Film Festival, organized by Peter Hong, is now being produced in English under the title *Asian Cinema Awards*.

The British then decided, as they are wont, to change the title, thus did *Scallop* find its home, as though the name suited Victorian novel of *Lambsbury*.

Under the Convention of book agreement, Americans see French buyers paid only production costs instead of the usually higher American and Australian prices made familiar with the price of \$20 a book.

Problematizing language mechanics: How might English EFLs' what they say express what they think about how English EFLs' language might be used?

After a few problems arranging a service with the true title (apparently it's by the dear father) we do end up meeting at the Derry Wellington in Derry on Friday evening, where I tell many stories about our tour by capsule, ending about that site on the film they have.





We understand the importance of development

In a fast growing, challenging industry we at ATLAB understand the importance of growth and continued development. That is why we are proud to lead the way with innovations that keep us competitive in our international dealings. Our recently upgraded plant facility now enables us to manufacture SMD and SMT digital optical switch assemblies.

Offering you the tools of the future

atlab

THE ATLAB GROUP

sydney • melbourne • gold coast • rocklbgd.nx



...and suddenly...you lose...the olive
shot to scardom...
and...you just look back...

www.aol.com/giftcard

Offer ends 12/31/05. AOL is a registered trademark of America Online, Inc.